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PIED PIPER OF HAMELIN.

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CHARACTER SKETCHES OF ROMANCE FICTION

The Pied Piper of Hamelin

H. Kaulbach, Artist

"ONCE more he stept into the street,
And to his lips again
Laid his long pipe of smooth shape it came;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured air)—
There was a rustling that seemed like a bustling.
Of merry crowds justling at pitching and hustling.
Small feet were pattering, wooden shoes clattering.
Little hands clapping, and little tongues chattering.
And, like fowls in a farm-yard when barley is scattering,
Out came the children running.
All the little boys and girls,
With rosy cheeks and [illegible]
And sparkling eyes and [illegible]
Tripping and skipping [illegible]
The merriest pair [illegible]
The Mayor was [illegible]
As if they were changed into [illegible]
Unable to move a step, or cry
To the children merrily skipping by.
And could only follow with the eye.
That joyous crowd at the Piper's back."

Robert Browning's "The Pied Piper of Hamelin."

PUBLISHER

The Pied Piper of Hamelin

H. Kaulbach, Artist

"ONCE more he stept into the street,
And to his lips again
Laid his long pipe of smooth straight cane;
And ere he blew three notes (such sweet
Soft notes as yet musician's cunning
Never gave the enraptured air)—
There was a rustling that seemed like a bustling,
Of merry crowds justling at pitching and hustling,
Small feet were pattering, wooden shoes clattering,
Little hands clapping, and little tongues chattering,
And, like fowls in a farm-yard when barley is scattering,
Out came the children running,
All the little boys and girls,
With rosy cheeks and flaxen curls,
And sparkling eyes and teeth like pearls,
Tripping and skipping, ran merrily after
The wonderful music, with shouting and laughter.
The Mayor was dumb, and the Council stood
As if they were changed into blocks of wood,
Unable to move a step, or cry
To the children merrily skipping by,
And could only follow with the eye,
That joyous crowd at the Piper's back."

Robert Browning's "The Pied Piper of Hamelin."

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CHARACTER SKETCHES OF ROMANCE, FICTION AND THE DRAMA : : : :

A REVISED AMERICAN EDITION
OF THE READER'S HANDBOOK

BY

THE REV. E. Ebenezer COBHAM BREWER, LL.D.

EDITED BY
MARION HARLAND

VOLUME VI

388959
12.2.41

NEW YORK SELMAR HESS PUBLISHER

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43
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1892
V.6

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PHOTOGRAVURES PRINTED ON THE
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CHARACTER SKETCHES OF ROMANCE, FICTION, AND THE DRAMA.

PHRY'NE (2 *syl.*), an Athenian courtezan of surpassing beauty. Apellês's celebrated picture of "Venus Anadyoměnê" was drawn from Phrynê, who entered the sea with hair dishevelled for a model. The "Cnidian Venus" of Praxitělês was also taken from the same model.

Some say Campaspê was the academy figure of the "Venus Anadyomenê." Pope has a poem called *Phryne.*

Phyllis, a Thracian, who fell in love with Demoph'oön. After some months of mutual affection, Demophoon was obliged to sail for Athens, but promised to return within a month. When a month had elapsed, and Demophoon did not put in an appearance, Phyllis so mourned for him that she was changed into an almond tree, hence called by the Greeks *Phylia.* In time, Demophoon returned, and, being told the fate of Phyllis, ran to embrace the tree, which though bare and leafless at the time, was instantly covered with leaves, hence called *Phylla* by the Greeks.

> Let Demophoon tell
> Why Phyllis by a fate untimely fell.
> Ovid, *Art of Love,* iii.

Phyllis, a country girl in Virgil's third and fifth *Eclogues.* Hence a rustic maiden. Also spelt Phillis (*q.v.*).

Phyllis, in Spenser's eclogue, *Colin Clout's Come Home Again,* is Lady Carey, wife of Sir George Carey (afterwards Lord Hunsdon, 1596). Lady Carey was Elizabeth, the second of the six daughters of Sir John Spenser, of Althorpe, ancestor of the noble houses of Spenser and Marlborough.

Phyllis and Brunetta, rival beauties. Phyllis procured for a certain festival some marvellous fabric of gold brocade in order to eclipse her rival, but Brunetta dressed the slave who bore her train in a robe of the same material and cut in precisely the same fashion, while she herself wore simple black. Phyllis died of mortification.—*The Spectator* (1711, 1712, 1714).

Physigna'thos, king of the frogs, and son of Pelus ("mud"). Being wounded in the battle of the frogs and mice by Troxartas, the mouse king, he flees ingloriously to a pool, "and half in anguish

of the flight, expires" (bk. iii. 112). The word means "puffed chaps."

> Great Physignathos I from Pelus' race,
> Begot in fair Hydromedê's embrace.
> Parnell, *Battle of the Frogs and Mice*, i. (about 1712).

Pibrac (*Seigneur de*), poet and diplomatist, author of *Cinquante Quatrains* (1574). Gorgibus bids his daughter to study Pibrac instead of trashy novels and poetry.

> Liscz-moi, comme il faut, au lieu de ces sornettes,
> Les *Quatrains* de Pibrac, et les doctes *Tablettes*
> Du conseiller Matthieu; l'ouvrage est de valeur, . . .
> *La Guide des pécheurs* est encore un bon livre.
> Molière, *Sganarelle*, i. 1 (1660).

(Pierre Matthieu, poet and historian, wrote *Quatrains de la Vanité du Monde*, 1629.)

Picanninies (4 *syl.*), little children; the small fry of a village.—*West Indian Negroes.*

> There were at the marriage the picanninies and the Joblilies, but not the Grand Panjandrum.—Yonge.

Pic'atrix, the pseudonym of a Spanish monk; author of a book on demonology.

> When I was a student . . . that same Rev. Picatrix . . . was wont to tell us that devils did naturally fear the bright flashes of swords as much as he feared the splendor of the sun.—Rabelais, *Pantag'ruel*, iii. 23 (1545).

Picciola, flower that, springing up in the court-yard of his prison, cheers and elevates the lonely life of the prisoner whom X. B. Saintine makes the hero of his charming tale, *Picciola* (1837).

Piccolino, an opera by Mons. Guiraud (1875); libretto by MM. Sardou and Nuittier. This opera was first introduced to an English audience in 1879. The tale is this: Marthé, an orphan girl adopted by a Swiss pastor, is in love with Frédéric Auvray, a young artist, who "loved and left his love." Marthé plods through the snow from Switzerland to Rome to find her young artist, but, for greater security, puts on boy's clothes, and assumes the name of Piccolino. She sees Frédéric, who knows her not; but, struck with her beauty, makes a drawing of her. Marthé discovers that the faithless Frédéric is paying his addresses to Elena (sister of the Duke Strozzi). She tells the lady her love-tale; and Frédéric, deserted by Elena, forbids Piccolino (Marthé) to come into his presence again. The poor Swiss wanderer throws herself into the Tiber, but is rescued. Frédéric repents, and the curtain falls on a reconciliation and approaching marriage.

Pickel-Herringe (5 *syl.*), a popular name among the Dutch for a buffoon; a corruption of *pickle-härin* ("a hairy sprite"), answering to Ben Jonson's *Puck-hairy.*

Pickle (*Peregrine*), a savage, ungrateful spendthrift, fond of practical jokes, delighting in tormenting others; but suffering with ill temper the misfortunes which result from his own wilfulness. His ingratitude to his uncle, and his arrogance to Hatchway and Pipes, are simply hateful.—T. Smollett, *The Adventures of Peregrine Pickle* (1751).

Pickwick (*Samuel*), the chief character of *The Pickwick Papers*, a novel by C. Dickens. He is general chairman of the Pickwick Club. A most verdant, benevolent elderly gentleman, who, as member of a club instituted "for the purpose of investigating the source of the Hampstead ponds," travels about with three members

Charney examining Picciola.

Barrias, Artist — *Ch. Geoffrey, Engraver*

THE Count Charney, in prison for political offenses, devotes himself to a plant that blossoms in the courtyard of his cell. He calls it "Picciola." nurses it, and watches it until it is grown.

"Now Picciola presented herself to him in all the prestige of her beauty. She displayed to him her brilliant and delicately shaded corolla; white, purple and rose were blended in her large petals bordered with a silvery fringe, through which the rays of the sun glancing gave the effect of a luminous halo around the flower. . . .

"By means of several planks he had constructed a little bench supported on four solid sticks, pointed at their extremity and driven into the interstices of the pavement. A rough plank made a back against which he could lean, when he wished to think and forget himself in living in the atmosphere of his plant. There he felt more at ease than he had ever done in former times on silken couches."

Saintine's "Picciola."

CHARNEY EXAMINING PICCIOLA.

of the club, to whom he acts as guardian and adviser. The adventures they encounter form the subject of the *Posthumous Papers of the Pickwick Club* (1836).

The original of Seymour's picture of "Pickwick" was a Mr. John Foster (*not* the biographer of Dickens, but a friend of Mr. Chapman's, the publisher). He lived at Richmond, and was "a fat old beau," noted for his "drab tights and black gaiters."

Pickwickian Sense (*In a*), an insult whitewashed. Mr. Pickwick accused Mr. Blotton of acting in "a vile and calumnious manner;" whereupon Mr. Blotton retorted by calling Mr. Pickwick "a humbug." But it finally was made to appear that both had used the offensive words only in a parliamentary sense, and that each entertained for the other "the highest regard and esteem." So the difficulty was easily adjusted, and both were satisfied.

Lawyers and politicians daily abuse each other in a Pickwickian sense.—Bowditch.

Pic'rochole, king of Lernê, noted for his choleric temper, his thirst for empire, and his vast but ill-digested projects.—Rabelais, *Gargantua*, i. (1533).

Supposed to be a satire on Charles V. of Spain.

Picrochole's Counsellors. The duke of Smalltrash, the earl of Swashbuckler, and Captain Durtaille, advised King Picrochole to leave a small garrison at home, and to divide his army into two parts—to send one south, and the other north. The former was to take Portugal, Spain, Italy, Germany (but was to spare the life of Barbarossa), to take the islands of the Mediterranean, the Morea, the Holy Land, and all Lesser Asia. The northern army was to take Belgium, Denmark, Prussia, Poland, Russia, Norway, Sweden, sail across the Sandy Sea, and meet the other half at Constantinople, when king Picrochole was to divide the nations amongst his great captains. Echephron said he had heard about a pitcher of milk which was to make its possessor a nabob, and give him for wife a sultan's daughter; only the poor fellow broke his pitcher, and had to go supperless to bed. (See Bobadil.)—Rabelais, *Pantagruel*, i. 33 (1533).

A shoemaker bought a ha'p'orth of milk; with this he intended to make butter, the butter was to buy a cow, the cow was to have a calf, the calf was to be sold, and the man to become a nabob; only the poor dreamer cracked the jug, and spilt the milk and had to go supperless to bed.—*Pantagruel*, i. 33.

Picts, the Caledonians or inhabitants of Albin, *i.e.* northern Scotland. The Scots came from Scotia, north of Ireland, and established themselves under Kenneth M'Alpin in 843.

The etymology of "Picts" from the Latin *picti* ("painted men") is about equal to Stevens's etymology of the word "brethren" from *tabernacle* "because we breathe-therein.

Picture (*The*), a drama by Massinger (1629). The story of this play (like that of the *Twelfth Night*, by Shakespeare) is taken from the novelette of Bandello, of Piedmont, who died 1555.

Pi'cus, a soothsayer and augur; husband of Canens. In his prophetic art he made use of a woodpecker (*picus*), a prophetic bird sacred to Mars. Circé fell in love with him, and as he did not requite her advances, she changed him into a woodpecker, whereby he still retained his prophetic power.

"There is Picus," said Maryx. "What a strange thing is tradition! Perhaps it was in

this very forest that Circê, gathering her herbs, saw the bold friend of Mars on his fiery eourser, and tried to bewitch him, and, failing, metamorphosed him so. What, I wonder, ever first wedded that story to the woodpecker?"—Ouida, *Ariadnê*, i. 11.

Pied Horses, Motassem had 130,000 *pied horses*, which he employed to carry earth to the plain of Catoul; and having raised a mound of sufficient height to command a view of the whole neighborhood, he built thereon the royal city of Shamarah'.—Khondemyr, *Khelassat al Akhbar* (1495).

The Hill of the Pied Horses, the site of the palace of Alkoremmi, built by Motassem, and enlarged by Vathek.

Pied Piper of Hamelin (3 *syl.*), a piper named Bunting, from his dress. He undertook, for a certain sum of money, to free the town of Hamelin, in Brunswick, of the rats which infested it; but when he had drowned all the rats in the river Weser, the townsmen refused to pay the sum agreed upon. The piper, in revenge, collected together all the children of Hamelin, and enticed them by his piping into a cavern in the side of the mountain Koppenberg, which instantly closed upon them, and 130 went down alive into the pit (June 26, 1284). The street through which Bunting conducted his victims was Bungen, and from that day to this no music is ever allowed to be played in this particular street.—Verstegan, *Restitution of Decayed Intelligence* (1634).

Robert Browning has a poem entitled *The Pied Piper*.

Erichius, in his *Exodus Hamelensis*, maintains the truth of this legend; but Martin Schoock, in his *Fabula Hamelensis*, contends that it is a mere myth.

"Don't forget to pay the piper" is still a household expression in common use.

*** The same tale is told of the fiddler of Brandenberg. The children were led to the Marienberg, which opened upon them and swallowed them up.

*** When Loreh was infested with ants, a hermit led the multitudinous insects by his pipe into a lake, where they perished. As the inhabitants refused to pay the stipulated price, he led their pigs the same dance, and they, too, perished in the lake.

Next year, a charcoal-burner cleared the same place of crickets; and when the price agreed upon was withheld, he led the sheep of the inhabitants into the lake.

The third year came a plague of rats, which an old man of the mountain piped away and destroyed. Being refused his reward, he piped the children of Loreh into the Tannenberg.

*** About 200 years ago, the people of Ispahan were tormented with rats, when a little dwarf named Giouf, not above two feet high, promised, on the payment of a certain sum of money, to free the city of all its vermin in an hour. The terms were agreed to, and Giouf, by tabor and pipe, attracted every rat and mouse to follow him to the river Zenderou, where they were all drowned. Next day, the dwarf demanded the money; but the people gave him several bad coins, which they refused to change. Next day, they saw with horror an old black woman, fifty feet high, standing in the market-place with a whip in her hand. She was the genie Mergian Banou, the mother of the dwarf. For four days she strangled daily fifteen of the principal women, and on the fifth day led forty others to a magic tower, into which she drove them, and they were never after seen by mortal eye. —T. S. Gueulette, *Chinese Tales* ("History of Prince Kader-Bilah," 1723).

*** The syrens of classic story had, by

their weird spirit-music, a similar irresistible influence.

(Weird music is called Alpleich or Elfenseigen.

Pierre [*Peer*], a blunt, bold, outspoken man, who heads a conspiracy to murder the Venetian senators, and induces Jaffier to join the gang. Jaffier (in order to save his wife's father, Priuli), reveals the plot, under promise of free pardon; but the senators break their pledge, and order the conspirators to torture and death. Jaffier, being free, because he had turned "king's evidence" stabs Pierre, to prevent his being broken on the wheel, and then kills himself.—T. Otway, *Venice Preserved* (1682).

Pierre, a very inquisitive servant of M. Darlemont, who long suspects his master has played falsely with his ward, Julio, count of Harancour.—Thomas Holcroft, *The Deaf and Dumb* (1785).

Pierre Alphonse (*Rabbi Moïse Sephardi*), a Spanish Jew converted to Christianity in 1062.

> All stories that recorded are
> By Pierre Alfonse he knew by heart.
> Longfellow, *The Wayside Inn* (prelude).

Pierre du Coignet or **Coignères,** an advocate-general in the reign of Philippe de Valois, who stoutly opposed the encroachments of the Church. The monks, in revenge, nicknamed those grotesque figures in stone (called "gargoyles"), *pierres du coignet.* At Notre Dame de Paris there were at one time gargoyles used for extinguishing torches, and the smoke added not a little to their ugliness.

> You may associate them with Master Pierre du Coignet, . . . which perform the office of extinguishers.—Rabelais, *Gargantua and Pantagruel* (1533–45).

Pierrot [*Pe'-er-ro*], a character in French pantomime, representing a man in stature and a child in mind. He is generally the tallest and thinnest man in the company, and appears with his face and hair thickly covered with flour. He wears a white gown, with very long sleeves, and a row of big buttons down the front. The word means "Little Peter."

Piers and Palinode, two shepherds in Spenser's fifth eclogue, representing the Protestant and the Catholic priest.

Piers or Percy again appears in ecl. x. with Cuddy, a poetic shepherd. This noble eclogue has for its subject "poetry." Cuddy complains that poetry has no patronage or encouragement, although it comes by inspiration. He says no one would be so qualified as Colin to sing divine poetry, if his mind were not so depressed by disappointed love.—Spenser, *The Shepheardes Calendar* (1579).

Pic'tro (2 *syl.*), the putative father of Pompilia. This paternity was a fraud to oust the heirs of certain property which would otherwise fall to them.—R. Browning, *The Ring and the Book*, ii. 580.

Pig. Phædrus tells a tale of a popular actor who imitated the squeak of a pig. A peasant said to the audience that he would himself next night challenge and beat the actor. When the night arrived, the audience unanimously gave judgment in favor of the actor, saying that his squeak was by far the better imitation; but the peasant presented to them a real pig, and said, "Behold, what excellent judges are ye!"

Pigal (*Mons. de*), the dancing-master who teaches Alice Bridgenorth.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Pigeon and Dove (*The*). Prince Constantio was changed into a pigeon, and the Princess Constantia into a dove, because they loved, but were always crossed in love. Constantio found that Constantia was sold by his mother for a slave, and in order to follow her, he was converted into a pigeon. Constantia was seized by a giant, and in order to escape him was changed into a dove. Cupid then took them to Paphos, and they became "examples of a tender and sincere passion; and ever since have been the emblems of love and constancy."—Comtesse D'Aunoy, *Fairy Tales* ("The Pigeon and Dove," 1682).

Pigmy, a dwarf. (See PYGMY.)

Pigott Diamond (*The*), brought from India by Lord Pigott. It weighs 82¼ carats. In 1818 it came into the hands of Messrs. Rundell and Bridge.

Pigrogrom'itus, a name alluded to by Sir Andrew Ague-cheek.

In sooth thou wast in very gracious fooling last night when thou spokest of Pigrogromitus, of the Vapian passing the equinoctial of Queubus. 'Twas very good, i' faith.—Shakespeare, *Twelfth Night*, act ii. sc. 3 (1614).

Pigwig'gen, a fairy knight, whose amours with Queen Mab, and furious combat with Oberon, form the subject of Drayton's *Nymphidia* (1593).

Pike (*Gideon*), valet to old Major Bellenden.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Pila'tus (*Mount*), in Switzerland. The legend is that Pontius Pilate, being banished to Gaul by the Emperor Tiberius, wandered to this mount, and flung himself into a black lake at the summit of the hill, being unable to endure the torture of conscience for having given up the Lord to crucifixion.

Pilgrim Fathers. They were 102 puritans (English, Scotch, and Dutch), who went, in December, 1620, in a ship called the *Mayflower*, to North America, and colonized Maine, New Hampshire, Vermont, Massachusetts, and Connecticut. These states they called "New England." New Plymouth (near Boston) was the second colony planted by the English in the New World.

Men in the middle of life, austere and grave in deportment . . .
God had sifted three kingdoms to find the wheat for this planting.
Longfellow, *Courtship of Miles Standish*, iv. (1858).

Pilgrim—Palmer. *Pilgrims* had dwellings, *palmers* had none. *Pilgrims* went at their own charge, *palmers* professed willing poverty, and lived on charity. *Pilgrims* might return to a secular life, *palmers* could not. *Pilgrims* might hold titles and follow trades, *palmers* were wholly "religious" men.

Pilgrim to Compostella. Some pilgrims on their way to Compostella, stopped at a hospice in La Calzāda. The daughter of the innkeeper solicited a young Frenchman to spend the night with her, but he refused; so she put in his wallet a silver cup, and when he was on the road, she accused him to the alcaydê of theft. As the property was found in his possession, the alcaydê ordered him to be hung. His parents went on their way to Compostella, and returned after eight days, but what was their amazement to find their son alive on the gibbet, and uninjured. They went instantly to tell the alcaydê; but the magistrate replied, "Woman, you are mad!

I would just as soon believe these pullets, which I am about to eat, are alive, as that a man who has been gibbeted eight days is not dead." No sooner had he spoken than the two pullets actually rose up alive. The alcaydê was frightened out of his wits, and was about to rush out of doors, when the heads and feathers of the birds came scampering in to complete the resuscitation. The cock and hen were taken in grand procession to St. James's Church of Compostella, where they lived seven years, and the hen hatched two eggs, a cock and a hen, which lived just seven years, and did the same. This has continued to this day, and pilgrims receive feathers from these birds as holy relics; but no matter how many feathers are given away, the plumage of the sacred fowls is never deficient.

*** This legend is also seriously related by Bishop Patrick, *Parable of the Pilgrims*, xxxv. 430–4. Udal ap Rhys repeats it in his *Tour through Spain and Portugal*, 35–8. It is inserted in the *Acta Sanctorum*, vi. 45. Pope Calixtus II. mentions it among the miracles of Santiago.

Pilgrim (*A Passionate*), American who visits England, as one seeks the home he has loved throughout a tedious exile. It is like the return of a weary child to his mother's arms, as night comes on. He lingers upon each feature of the landscape as upon the face of his beloved, and counts the rest of the world but "a garish" place. —Henry James, Jr., *A Passionate Pilgrim.*

Pilgrim's Progress (*The*), by John Bunyan. Pt. i., 1670; pt. ii., 1684. This is supposed to be a dream, and to allegorize the life of a Christian, from his conversion to his death. His doubts are giants, his sins a pack, his Bible a chart, his minister, Evangelist, his conversion a flight from the City of Destruction, his struggle with besetting sins a fight with Apollyon, his death a toilsome passage over a deep stream, and so on.

The second part is Christiana and her family led by Greatheart through the same road, to join Christian who had gone before.

Pillar of the Doctors (*La Colonne des Docteurs*), William de Champeaux (*–1121).

Pilot (*The*), an important character and the title of a nautical burletta by E. Fitzball, based on the novel so called by J. Fenimore Cooper, of New York. "The pilot" turns out to be the brother of Colonel Howard, of America. He happened to be in the same vessel which was taking out the colonel's wife and only son. The vessel was wrecked, but "the pilot" (whose name was John Howard) saved the infant boy, and sent him to England to be brought up, under the name of Barnstable. When young Barnstable was a lieutenant in the British navy, Colonel Howard seized him as a spy, and commanded him to be hung to the yardarm of an American frigate, called the *Alacrity*. At this crisis, "the pilot" informed the colonel that Barnstable was his own son, and the father arrived just in time to save him from death.

Pilpay', the Indian Æsop. His compilation was in Sanskrit, and entitled *Pantschatantra.*

> It was rumored he could say . . .
> All the "Fables" of Pilpay.
> Longfellow, *The Wayside Inn* (prelude).

Pilum'nus, the patron god of bakers and millers, because he was the first person who ever ground corn.

Then there was Pilumnus, who was the first to make cheese, and became the god of bakers. —Ouida, *Ariadné*, i. 40.

Pinabello, son of Anselmo (king of Maganza). Marphi'sa overthrew him, and told him he could not wipe out the disgrace till he had unhorsed a thousand dames and a thousand knights. Pinabello was slain by Brad'amant.—Ariosto, *Orlando Furioso* (1516).

Pinac, the lively, spirited fellow-traveller of Mirabel, "the wild goose." He is in love with the sprightly Lillia-Bianca, a daughter of Nantolet.—Beaumont and Fletcher, *The Wild Goose Chase* (1652).

Pinch, a schoolmaster and conjuror, who tries to exorcise Antiph'olus (act iv. sc. 4).—Shakespeare, *Comedy of Errors* (1593).

Pinch (*Tom*), clerk to Mr. Pecksniff "architect and land surveyor." Simple as a child, green as a salad, and honest as truth itself. Very fond of story-books, but far more so of the organ. It was the seventh heaven to him to pull' out the stops for the organist's assistant at Salisbury Cathedral; but when allowed, after service, to finger the notes himself, he lived in a dreamland of unmitigated happiness. Being dismissed from Pecksniff's office, Tom was appointed librarian to the Temple Library, and his new catalogue was a perfect model of workmanship.

Ruth Pinch, a true-hearted, pretty girl, who adores her brother, Tom, and is the sunshine of his existence. She marries John Westlock.—C. Dickens, *Martin Chuzzlewit* (1844).

Pinchbeck. Sham doctor and matrimonial agent in John Brougham's play, *Playing With Fire.*

Pinchbeck (*Lady*), with whom Don Juan placed Leila to be brought up.

Olden she was—but had been very young;
Virtuous she was—and had been, I believe . . .
She merely now was amiable and witty.
Byron, *Don Juan*, xii. 43, 47 (1824).

Pinchwife (*Mr.*), the town husband of a raw country girl, wholly unpractised in the ways of the world, and whom he watches with ceaseless anxiety.

Lady Drogheda . . . watched her town husband assiduously as Mr. Pinchwife watched his country wife.—Macaulay.

Mrs. Pinchwife, the counterpart of Molière's "Agnes," in his comedy entitled *L'école des Femmes.* Mrs. Pinchwife is a young woman wholly unsophisticated in affairs of the heart.—Wycherly, *The Country Wife* (1675).

*** Garrick altered Wycherly's comedy to *The Country Girl.*

Pindar (*Peter*), the pseudonym of Dr. John Wolcot (1738–1819).

Pindar (*The British*), Thomas Gray (1716–1771). On his monument in Westminster Abbey is inscribed these lines:

No more the Grecian muse unrivalled reigns;
To Britain let the nations homage pay:
She felt a Homer's fire in Milton's strains,
A Pindar's rapture in the lyre of Gray.

Pindar (*The French*), (1) Jean Dorat (1507–1588); (2) Ponce Denis Lebrun (1719–1807).

Pindar (*The Italian*), Gabriello Chiabrera (1552–1637).

Pindar of England. Cowley was preposterously called by the duke of Buckingham "The Pindar, Horace and Virgil

of England." Posterity has not endorsed this absurd eulogium (1618–1667).

Pindar of Wakefield (*The*), George-a-Green, pinner of the town of Wakefield—that is, keeper of the public pound for the confinement of estrays.—*The History of George-a-Green, Pindar of the Town of Wakefield* (time, Elizabeth).

Pindo'rus and Aride'us, the two heralds of the Christian army in the siege of Jerusalem.—Tasso, *Jerusalem Delivered* (1575).

Pine-Bender (*The*), Sinis, the Corinthian robber who used to fasten his victims to two pine trees bent towards the earth, and leave them to be torn to pieces by the rebound.

Pingree (*Nancy*), called "Old Lady Pingree" because of her pride and black lace turban. She lives by herself in the lower part of the old Pingree house, and is so poor that to give an egg to the lodgers above stairs is an act of self-denying generosity. She has money and burial-clothes laid away for her funeral, yet when the neighbor upstairs dies, Nancy "lends" it to the daughter to keep her mother out of the Potter's field. A sudden rise in property brings Nancy a few hundreds, and enables her to face death with calm certainty of an independent burial in the Pingree lot.—Mary E. Wilkins, *A Humble Romance, and Other Stories* (1887).

Pinkerton (*Miss*), a most majestic lady, tall as a grenadier, and most proper. Miss Pinkerton kept an academy for young ladies on Chiswick Mall. She was "the Semiramis of Hammersmith, the friend of Dr. Johnson, and the correspondent of Mrs. Chapone." This very distinguished lady "had a Roman nose, and wore a solemn turban." Amelia Sedley was educated at Chiswick Mall academy, and Rebecca Sharp was a pupil-teacher there.—Thackeray, *Vanity Fair*, i. (1848).

Pinnit (*Orson*), keeper of the bears.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Pinto (*Ferdinand Mendez*), a Portuguese traveller, whose "voyages" were at one time wholly discredited, but have since been verified (1509–1583).

> Ferdinand Mendez Pinto was but a type of thee, thou liar of the first magnitude.—W. Congreve, *Love for Love* (1695).

Pious (*The*), Ernst I., founder of the house of Gotha (1601–1674).

Robert, son of Hugues Capet (971, 996–1031).

Eric IX. of Sweden (*, 1155–1161).

Pip, the hero of Dickens's novel called *Great Expectations.* His family name was Pirrip, and his Christian name Philip. He was enriched by a convict named Abel Magwitch; and was brought up by Joe Gargery, a smith, whose wife was a woman of thunder and lightning, storm and tempest. Magwitch, having made his escape to Australia, became a sheep farmer, grew very rich, and deposited £500 a year with Mr. Jaggers, a lawyer, for the education of Pip, and to make a gentleman of him. Ultimately, Pip married Estella, the daughter of Magwitch, but adopted from infancy by Miss Havisham, a rich banker's daughter. His friend, Herbert Pocket, used to call him "Handel."—C. Dickens, *Great Expectations* (1860).

Pipchin (*Mrs.*), an exceedingly "well-connected lady," living at Brighton, where she kept an establishment for the training

of *enfants.* Her "respectability" chiefly consisted in the circumstance of her husband having broken his heart in pumping water out of some Peruvian mines (that is, in having invested in these mines and been let in). Mrs. Pipchin was an ill-favored old woman, with mottled cheeks and grey eyes. She was given to buttered toast and sweetbreads, but kept her *enfants* on the plainest possible fare.—C. Dickens, *Dombey and Son* (1846).

Piper (*Tom*), one of the characters in a morris-dance.

So have I seen
Tom Piper stand upon our village green,
Backed with the May-pole.
William Browne, *Shepherd's Pipe* (1614).

Piper (*Paddy, the*), an Irish piper, supposed to have been eaten by a cow. Going along one night during the "troubles," he knocked his head against the body of a dead man dangling from a tree. The sight of the "iligant" boots was too great a temptation: and as they refused to come off without the legs, Paddy took them too, and sought shelter for the night in a cow-shed. The moon rose, and Paddy, mistaking the moon-light for the dawn, started for the fair, having drawn on the boots and left the "legs" behind. At day-break, some of the piper's friends went in search of him, and found, to their horror, that the cow, as they supposed, had devoured him with the exception of his legs —clothes, bags, and all. They were horror-struck, and of course the cow was condemned to be sold; but while driving her to the fair, they were attracted by the strains of a piper coming towards them. The cow startled, made a bolt, with a view, as it was supposed, of making a meal on another piper. "Help, help!" they shouted; when Paddy himself ran to their aid. The mystery was soon explained over a drop of the "cratur," and the cow was taken home again.—S. Lover, *Legends and Stories of Ireland* (1834).

Piper of Hamelin (*The Pied*), Bunting, who first charmed the rats of Hamelin into the Weser, and then allured the children (to the number of 130) to Koppenberg Hill, which opened upon them. (See Pied Piper of Hamelin.)

Piperman, the factotum of Chalomel, chemist and druggist. He was "so handy" that he was never at his post; and being "so handy," he took ten times the trouble of doing anything that another would need to bestow. For the self-same reason, he stumbled and blundered about, muddled and marred everything he touched, and being a Jack-of-all-trades was master of none.

There has been an accident because I am so handy. I went to the dairy at a bound, came back at other, and fell down in the open street, where I spilt the milk. I tried to bale it up—no go. Then I ran back or ran home, I forget which, and left the money somewhere; and then, in fact, I have been four times to and fro, because I am so handy.—J. R. Ware, *Piperman's Predicament.*

Pipes (*Tom*), a retired boatswain's mate, living with Commodore Trunnion to keep the servants in order. Tom Pipes is noted for his taciturnity.—Tobias Smollett, *The Adventures of Peregrine Pickle* (1751).

(The incident of Tom Pipes concealing in his shoe his master's letter to Emilia was suggested by Ovid.

Cum possit solea chartas celare ligatas,
Et vincto blandas sub pede ferre notas,
Art of Love.

Pippa. Peasant maid who sings in tripping through the streets on the morning of her holiday. The song reaches the windows of those who sorrow, doubt and

sin, and thus influences other lives than her own.—Robert Browning, *Pippa Passes* (1842).

Pirate (*The*), a novel by Sir W. Scott (1821). In this novel we are introduced to the wild sea scenery of the Shetlands; the primitive manners of the old udaller, Magnus Troil, and his fair daughters Minna and Brenda; lovely pictures, drawn with nice discrimination, and most interesting.

*** A udaller is one who holds his lands on allodial tenure.

Pirner (*John*), a fisherman at Old St. Ronan's.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Pisa. The banner of Pisa is a cross on a crimson field, said to have been brought from heaven by Michael the archangel, and delivered by him to St. Efeso, the patron saint of that city.

Pisanio, servant of Posthu'mus. Being sent to murder Imogen, the wife of Posthumus, he persuades her to escape to Milford Haven in boy's clothes, and sends a bloody napkin to Posthumus, to make him believe that she has been murdered. Ultimately, Imogen becomes reconciled to her husband. (See POSTHUMUS.)—Shakespeare, *Cymbeline* (1605).

Pisis'tratos, of Athens, being asked by his wife to punish with death a young man who had dared to kiss their daughter, replied, "How shall we requite those who wish us evil, if we condemn to death those who love us?" This anecdote is referred to by Dantê, in his *Purgatory*, xv.—Valerius Maximus, *Memorable Acts and Sayings*, v.

Pisis'tratos and His Two Sons. The history of Pisistratos and his two sons is repeated in that of Cosmo de Medici, of Florence, and his two grandsons. It would be difficult to find a more striking parallel, whether we regard the characters or the incidents of the two families.

Pisistratos was a great favorite of the Athenian populace; so was Cosmo de Medici with the populace of Florence. Pisistratos was banished, but, being recalled by the people, was raised to sovereign power in the republic of Athens; so Cosmo was banished, but, being recalled by the people, was raised to supreme power in the republic of Florence. Pisistratos was just and merciful, a great patron of literature, and spent large sums of money in beautifying Athens with architecture; the same may be said of Cosmo de Medici. To Pisistratos we owe the poems of Homer in a connected form; and to Cosmo we owe the best literature of Europe, for he spent fortunes in the copying of valuable MSS. The two sons of Pisistratos were Hipparchos and Hippias; and the two grandsons of Cosmo were Guiliano and Lorenzo. Two of the most honored citizens of Athens (Harmodios and Aristogīton) conspired against the sons of Pisistratos—Hipparchos was assassinated, but Hippias escaped; so Francesco Pazzi and the archbishop of Pisa conspired against the grandsons of Cosmo—Guiliano was assassinated, but Lorenzo escaped. In both cases it was the elder brother who fell, and the younger who escaped. Hippias quelled the tumult, and succeeded in placing himself at the head of Athens; so did Lorenzo in Florence.

Pistol, in *The Merry Wives of Windsor* and the two parts of *Henry IV.*, is the ancient or ensign of Captain Sir John Falstaff. Peto is his lieutenant, and Bardolph his corporal. Peto being removed,

(probably killed), we find in *Henry V.*, Pistol is lieutenant, Bardolph ancient, and Nym corporal. Pistol is also introduced as married to Mistress Nell Quickly, hostess of the tavern in Eastcheap. Both Pistol and his wife die before the play is over; so does Sir John Falstaff; Bardolph and Nym are both hanged. Pistol is a model bully, wholly unprincipled, and utterly despicable; but he treats his wife kindly, and she is certainly fond of him. —Shakespeare.

Pistris, the sea-monster sent to devour Androm'eda. It had a dragon's head and a fish's tail.—Aratus, *Commentaries.*

Pithyrian [*Pi.thirry.an*], a pagan of Antioch. He had one daughter, named Mara'na, who was a Christian. A young dragon of most formidable character infested the city of Antioch, and demanded a virgin to be sent out daily for its meal. The Antioch'eans cast lots for the first victim, and the lot fell on Marana, who was led forth in grand procession as the victim of the dragon. Pithyrian, in distraction, rushed into a Christian church, and fell before an image which attracted his attention, at the base of which was the real arm of a saint. The sacristan handed the holy relic to Pithyrian, who kissed it, and then restored it to the sacristan; but the servitor did not observe that a thumb was missing. Off ran Pithyrian with the thumb, and joined his daughter. On came the dragon, with tail erect, wings extended, and mouth wide open, when Pithyrian threw into the gaping jaws the "sacred thumb." Down fell the tail, the wings drooped, the jaws were locked, and up rose the dragon into the air to the height of three miles, when it blew up into a myriad pieces. So the lady was rescued, Antioch delivered; and the relic, minus a thumb, testifies the fact of this wonderful miracle.—Southey, *The Young Dragon* (Spanish legend).

Pitt Diamond (*The*), the sixth largest cut diamond in the world. It weighed 410 carats uncut, and 136¾ carats cut. It once belonged to Mr. Pitt, grandfather of the famous earl of Chatham. The duke of Orleans, regent of France, bought it for £135,000, whence it is often called "The Regent." The French republic sold it to Treskon, a merchant of Berlin. Napoleon I. bought it to ornament his sword. It now belongs to the king of Prussia. (See DIAMONDS.)

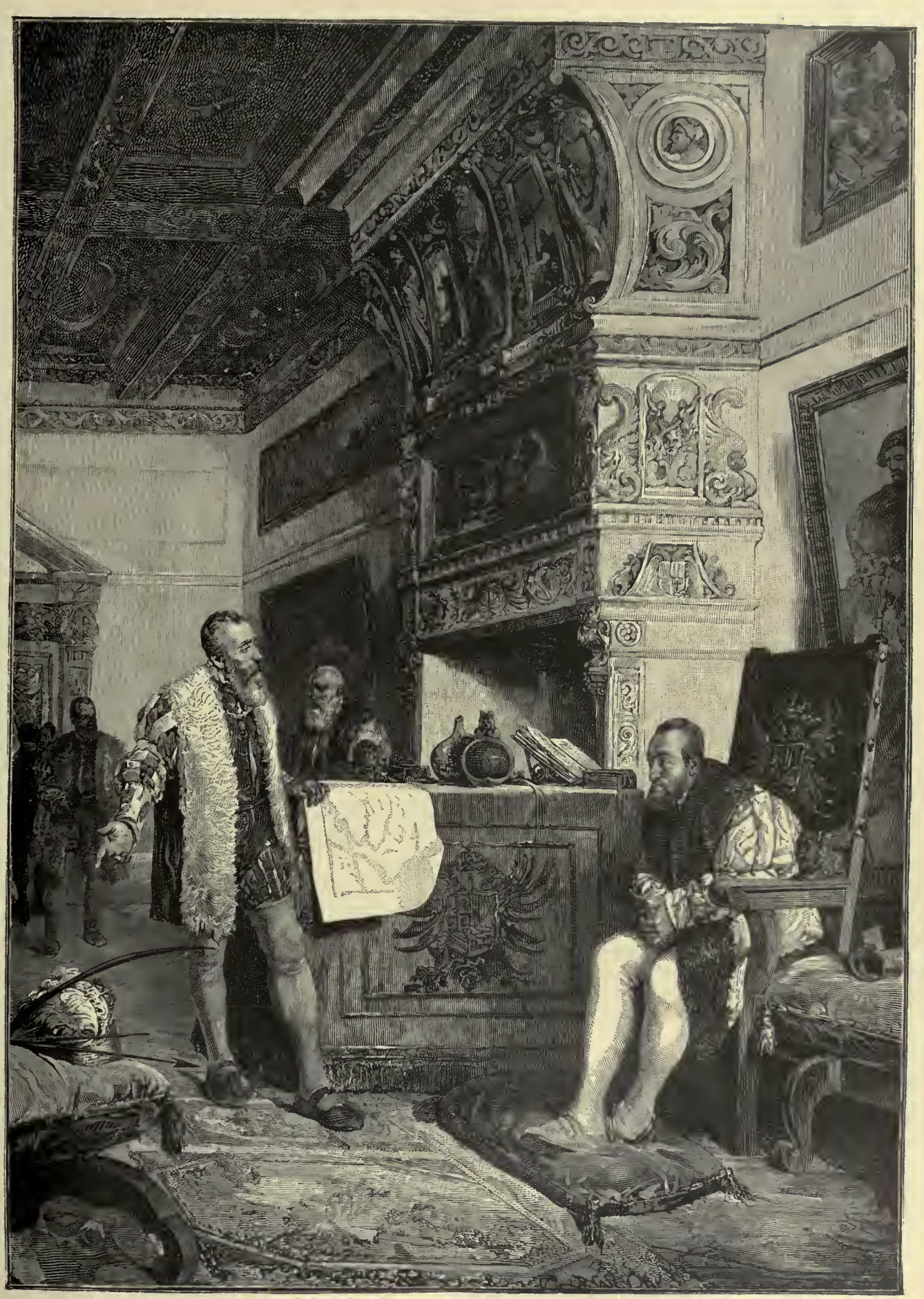
Pizarro, a Spanish adventurer, who made war on Atali'ba, inca of Peru. Elvi'ra, mistress of Pizarro, vainly endeavored to soften his cruel heart. Before the battle, Alonzo, the husband of Cora, confided his wife and child to Rolla, the beloved friend of the inca. The Peruvians were on the point of being routed, when Rolla came to the rescue, and redeemed the day; but Alonzo was made a prisoner of war. Rolla, thinking Alonzo to be dead, proposed to Cora; but she declined his suit, and having heard that her husband had fallen into the hands of the Spaniards, she implored Rolla to set him free. Accordingly, he entered the prison where Alonzo was confined, and changed clothes with him, but Elvira liberated him on condition that he would kill Pizarro. Rolla found his enemy sleeping in his tent, spared his life, and made him his friend. The infant child of Cora being lost, Rolla recovered it, and was so severely wounded in this heroic act that he died. Pizarro was slain in combat by Alonzo; Elvira retired to a convent; and the play ends with a grand funeral march, in which the dead body of

Pizarro Before Charles V

A. Closs, Engraver

FRANCISCO PIZARRO, the conqueror of Peru, was born in Spain about 1475. In 1522 he became a captain, and organized an expedition to explore and conquer the country south of Darien. His first effort was a failure, but his success was greater in 1526. Still, he was not satisfied, and it was only after visiting Spain to state his case and to display his trophies to the king, that he obtained means to collect a larger force. He conquered Peru, obtained the Inca's treasure as a ransom and then murdered him. In 1541 Pizarro was assassinated by some of his followers.

Prescott's "Conquest of Peru."



PIZARRO BEFORE CHARLES V.

Rolla is borne to the tomb.—Sheridan, *Pizarro* (1814).

(Sheridan's drama of *Pizarro* is taken from that of Kotzebue, but there are several alterations: Thus, Sheridan makes Pizarro killed by Alonzo, which is a departure both from Kotzebue and also from historic truth. Pizarro lived to conquer Peru, and was assassinated in his palace at Lima, by the son of his friend, Almagro.)

Pizarro, "the ready tool of fell Velasquez' crimes."—R. Jephson, *Brayanza* (1775).

Pizarro, the governor of the State prison, in which Fernando Florestan was confined. Fernando's young wife, in boy's attire, and under the name of Fidelio, became the servant of Pizarro, who, resolving to murder Fernando, sent Fidelio and Rocco (the jailer) to dig his grave. Pizarro was just about to deal the fatal blow, when the minister of state arrived, and commanded the prisoner to be set free.—Beethoven, *Fidelio* (1791).

Place'bo, one of the brothers of January, the old baron of Lombardy. When January held a family conclave to know whether he should marry, Placebo told him "to please himself, and do as he liked."—Chaucer, *Canterbury Tales* ("The Merchant's Tale," 1388).

Placid (*Mr.*), a hen-pecked husband, who is roused at last to be somewhat more manly, but could never be better than "a boiled rabbit without oyster sauce." (See PLIANT.)

Mrs. Placid, the lady paramount of the house, who looked quite aghast if her husband expressed a wish of his own, or attempted to do an independent act.—Inchbald, *Every One Has His Fault* (1794).

Plac'idas, the exact fac-simile of his friend, Amias. Having heard of his friend's captivity, he went to release him, and being detected in the garden, was mistaken by Corflambo's dwarf for Amias. The dwarf went and told Pæa'na (the daughter of Corflambo, "fair as ever yet saw living eye, but too loose of life and eke of love too light"). Placidas was seized and brought before the lady, who loved Amias, but her love was not requited. When Placidas stood before her, she thought he was Amias, and great was her delight to find her love returned. She married Placidas, reformed her ways, "and all men much admired the change, and spake her praise."—Spenser, *Faëry Queen*, iv. 8, 9 (1596).

Plagiary (*Sir Fretful*), a playwright, whose dramas are mere plagiarisms from "the refuse of obscure volumes." He pretends to be rather pleased with criticism, but is sorely irritated thereby. Richard Cumberland (1732–1811), noted for his vanity and irritability, was the model of this character.—Sheridan, *The Critic*, i. 1 (1779).

Herrick, who had no occasion to steal, has taken this image from Suckling, and spoilt it in the theft. Like Sir Fretful Plagiary, Herrick had not skill to steal with taste.—R. Chambers, *English Literature*, i. 134.

William Parsons [1736–1795] was the original "Sir Fretful Plagiary," and from his delineation most of our modern actors have borrowed their idea.—*Life of Sheridan.*

Plaids et Gieux sous l'Ormel, a society formed by the troubadours of Picardy in the latter half of the twelfth century. It consisted of knights and ladies of the highest rank, exercised and approved in

courtesy, who assumed an absolute judicial power in matters of the most delicate nature; trying with the most consummate ceremony, all causes in love brought before their tribunals.

This was similar to the "Court of Love," established about the same time, by the troubadours of Provence.—*Universal Magazine* (March, 1792).

Plain (*The*), the level floor of the National Convention of France, occupied by the Girondists, or moderate republicans.

The red republicans occupied the higher seats, called "the mountain." By a figure of speech, the Girondist party was called "the plain," and the red republican party "the mountain."

Plain and Perspicuous Doctor (*The*), Walter Burleigh (1275–1357).

Plain Dealer (*The*), a comedy by William Wycherly (1677).

The countess of Drogheda . . . inquired for the *Plain Dealer*. "Madam," said Mr. Fairbeard, . . . "there he is," pushing Mr. Wycherly towards her.—Cibber, *Lives of the Poets*, iii. 252.

(Wycherly married the countess in 1680. She died soon afterwards, leaving him the whole of her fortune.)

Plantagenet (*Lady Edith*), a kinswoman of Richard I. She marries the prince royal of Scotland (called Sir Kenneth, knight of the Leopard, or David, earl of Huntingdon).—Sir W. Scott, *The Talisman* (time, Richard I.).

Plato. The mistress of this philosopher was Archianassa; of Aristotle, Hepyllis; and of Epicurus, Leontium. (See Lovers.)

Plato (*The German*), Friedrich Heinrich Jacobi (1743–1819).

Plato (*The Jewish*), Philo Judæus (fl. 30–40).

Plato (*The Puritan*), John Howe (1630–1706).

Plato and the Bees. It is said that when Plato was an infant, bees settled on his lips while he was asleep, indicating that he would become famous for his "honeyed words." The same story is told of Sophoclês also.

And as when Plato did i' the cradle thrive,
Bees to his lips brought honey from the hive;
So to this boy [*Dor'idon*] they came—I know not whether
They brought or from his lips did honey gather.
W. Browne, *Brittania's Pastorals*, ii. (1613).

Plato and Homer. Plato greatly admired Homer, but excluded him from his ideal republic.

Plato, 'tis true, great Homer doth commend,
Yet from his common-weal did him exile.
Lord Brooke, *Inquisition upon Fame, etc.* (1554–1628).

Plato and Poets.

Plato, anticipating the Reviewers,
From his "republic," banished without pity
The poets.
Longfellow, *The Poet's Tale.*

Platonic Puritan (*The*), John Howe, the puritan divine (1630–1706).

Plausible (*Counsellor*) and Serjeant Eitherside, two pleaders in *The Man of the World*, by C. Macklin (1764).

Pleasant (*Mrs.*) in *The Parson's Wedding*, by Tom Killigrew (1664).

Pleasures of Hope, a poem in two parts by Thomas Campbell (1799). It opens with a comparison between the beauty of scenery, and the ideal enchant-

ments of fancy, in which hope is never absent, but can sustain the seaman on his watch, the soldier on his march, and Byron in his perilous adventures. The hope of a mother, the hope of a prisoner, the hope of the wanderer, the grand hope of the patriot, the hope of regenerating uncivilized nations, extending liberty, and ameliorating the condition of the poor. Pt. ii. speaks of the hope of love, and the hope of a future state, concluding with the episode of Conrad and Ellenore. Conrad was a felon, transported to New South Wales, but, though "a martyr to his crimes, was true to his daughter." Soon, he says, he shall return to the dust from which he was taken;

But not, my child, with life's precarious fire,
The immortal ties of Nature shall expire;
These shall resist the triumph of decay,
When time is o'er, and worlds have passed away.
Cold in the dust this perished heart may lie,
But that which warmed it once shall never die—
That spark, unburied in its mortal frame,
With living light, eternal, and the same,
Shall beam on Joy's interminable years,
Unveiled by darkness, unassuaged by tears.
Pt. ii.

Pleasures of Imagination, a poem in three books, by Akenside (1744). All the pleasures of imagination arise from the perception of greatness, wonderfulness, or beauty. The beauty of greatness—witness the pleasures of mountain scenery, of astronomy, of infinity. The pleasure of what is wonderful—witness the delight of novelty, of the revelations of science, of tales of fancy. The pleasure of beauty, which is always connected with truth—the beauty of color, shape, and so on, in natural objects; the beauty of mind and the moral faculties. Bk. ii. contemplates accidental pleasures arising from contrivance and design, emotion and passion, such as sorrow, pity, terror, and indignation. Bk. iii. Morbid imagination the parent of vice; the benefits of a well-trained imagination.

Pleasures of Memory, a poem in two parts, by Samuel Rogers (1793). The first part is restricted to the pleasure of memory afforded by the five senses, as that arising from visiting celebrated places, and that afforded by pictures. Pt. ii. goes into the pleasures of the mind, as imagination and memory of past griefs and dangers. The poem concludes with the supposition that in the life to come this faculty will be greatly enlarged. The episode is this: Florio, a young sportsman, accidentally met Julia in a grot, and followed her home, when her father, a rich squire, welcomed him as his guest, and talked with delight of his younger days, when hawk and hound were his joy of joys. Florio took Julia for a sail on the lake, but the vessel was capsized, and, though Julia was saved from the water, she died on being brought to shore. It was Florio's delight to haunt the places which Julia frequented.

Her charm around the enchantress Memory threw,
A charm that soothes the mind and sweetens too.
Pt. ii.

Pleiads (*The*), a cluster of seven stars in the constellation *Taurus*, and applied to a cluster of seven celebrated contemporaries. The stars were the seven daughters of Atlas: Maĭa, Electra, Taygĕtê, (4 *syl.*), Asterŏpê, Merŏpê, Alcyŏnê and Celēno.

The Pleiad of Alexandria consisted of Callimachos, Apollonios Rhodios, Arātos, Homer the Younger, Lycophron, Nicander, and Theocrĭtos. All of Alexandria, in the time of Ptolemy Philadelphos.

The Pleiad of Charlemagne consisted of Alcuin, called "Albīnus;" Angilbert,

called "Homer;" Adelard, called "Augustine;" Riculfe, called "Damætas;" Varnefrid; Eginhard; and Charlemagne himself, who was called "David."

The First French Pleiad (sixteenth century): Ronsard, Joachim du Bellay, Antoine de Baïf, Remi-Belleau, Jodelle, Ponthus de Thiard, and the seventh is either Dorat or Amadis de Jamyn. All under Henri III.

The Second French Pleiad (seventeenth century): Rapin, Commire, Larue, Santeuil, Ménage, Dupérier, and Petit.

We have also our English clusters. There were those born in the second half of the sixteenth century: Spenser (1553), Drayton (1563), Shakespeare and Marlowe (1564), Ben Jonson (1574), Fletcher (1576), Massinger (1585), Beaumont (Fletcher's colleague) and Ford (1586). Besides these there were Tusser (1515), Raleigh (1552), Sir Philip Sidney (1554), Phineas Fletcher (1584), Herbert (1593), and several others.

Another cluster came a century later: Prior (1664), Swift (1667), Addison and Congreve (1672), Rowe (1673), Farquhar (1678), Young (1684), Gay and Pope (1688), Macklin (1690).

These were born in the latter half of the eighteenth century: Sheridan (1751), Crabbe (1754), Burns (1759), Rogers (1763), Wordsworth (1770), Scott (1771), Coleridge (1772), Southey (1774), Campbell (1777), Moore (1779), Byron (1788), Shelley and Keble (1792), and Keats (1796).

Butler (1600), Milton (1608), and Dryden (1630) came between the first and second clusters. Thomson (1700), Gray (1717), Collins (1720), Akenside (1721), Goldsmith (1728), and Cowper (1731), between the second and the third.

Pleonec'tes (4 *syl.*), Covetousness personified, in *The Purple Island*, by Phineas Fletcher (1633). "His gold his god" . . . he "much fears to keep, much more to lose his lusting." Fully described in canto viii. (Greek, *pleonektês*, "covetous.")

Pleydell (*Mr. Paulus*), an advocate in Edinburgh, shrewd and witty. He was at one time the sheriff at Ellangowan.

> Mr. Counsellor Pleydell was a lively, sharp-looking gentleman, with a professional shrewdness in his eye, and, generally speaking, a professional formality in his manner; but this he could slip off on a Saturday evening, when . . . he joined in the ancient pastime of High Jinks. —Sir W. Scott, *Guy Mannering*, xxxix. (time, George II.).

Pliable, a neighbor of Christian, whom he accompanied as far as the "Slough of Despond," when he turned back.—Bunyan, *Pilgrim's Progress*, i. (1678).

Pliant (*Sir Paul*), a hen-pecked husband, who dares not even touch a letter addressed to himself till my lady has read it first. His perpetual oath is "Gadsbud!" He is such a dolt that he would not believe his own eyes and ears, if they bore testimony against his wife's fidelity and continency. (See Placid.)

Lady Pliant, second wife of Sir Paul. "She's handsome, and knows it; is very silly, and thinks herself wise; has a choleric old husband" very fond of her, but whom she rules with spirit, and snubs "afore folk." My lady says, "If one has once sworn, it is most unchristian, inhuman, and obscene that one should break it." Her conduct with Mr. Careless is most reprehensible.—Congreve, *The Double Dealer* (1694).

Pliny (*The German*), or "Modern Pliny," Konrad von Gesner of Zurich, who wrote *Historia Animalium*, etc. (1516–1565).

Pliny of the East, Zakarija ibn Muhammed, surnamed "Kazwînî," from Kazwîn, the place of his birth. He is so called by De Sacy (1200–1283).

Plon-Plon, Prince Napoleon Joseph Charles Bonaparte, son of Jerome Bonaparte by his second wife (the Princess Frederica Catherine of Würtemberg). Plon-Plon is a euphonic corruption of *Craint-Plomb* ("fear-bullet"), a nickname given to the prince in the Crimēan war (1854–6).

Plornish, plasterer, Bleeding-heart Yard. He was a smooth-cheeked, fresh-colored, sandy-whiskered man of 30. Long in the legs, yielding at the knees, foolish in the face, flannel-jacketed and lime-whitened. He generally chimed in conversation by echoing the words of the person speaking. Thus, if Mrs. Plornish said to a visitor, "Miss Dorrit dursn't let him know;" he would chime in, "Dursn't let him know." "Me and Plornish says, 'Ho! Miss Dorrit;'" Plornish repeated, after his wife, "Ho! Miss Dorrit." "Can you employ Miss Dorrit?" Plornish repeated as an echo, "Employ Miss Dorrit?" (See PETER.)

Mrs. Plornish, the plasterer's wife. A young woman, somewhat slatternly in herself and her belongings, and dragged by care and poverty already into wrinkles. She generally began her sentences with, "Well, not to deceive you." Thus: "Is Mr. Plornish at home?" "Well, sir, not to deceive you, he's gone to look for a job." "Well, not to deceive you, ma'am, I take it kindly of you."—C. Dickens, *Little Dorrit* (1857).

Plotting Parlor (*The*). At Whittington, near Scarsdale, in Derbyshire, is a farmhouse where the earl of Devonshire (Cavendish), the earl of Danby (Osborne), and Baron Delamer (Booth), concerted the Revolution. The room in which they met is called "The Plotting Parlor."

> Where Scarsdale's cliffs the swelling pastures bound,
> . . . there let the farmer hail
> The sacred orchard which embowers his gate,
> And shew to strangers, passing down the vale,
> Where Cav'ndish, Booth, and Osborne sate
> When, bursting from their country's chain, . . .
> They planned for freedom this her noblest reign.
>
> Akenside, *Ode* XVIII. v. 3 (1767).

Plotwell (*Mrs.*), in Mrs. Centlivre's drama, *The Beau's Duel* (1703).

Plough of Cincinnatus. The Roman patriot of this name, when sought by the ambassadors sent to entreat him to assume command of state and army, was found ploughing his field. Leaving the plough in the furrow, he accompanied them to Rome, and after a victorious campaign returned to his little farm.

Plousina, called Hebê, endowed by the fairy Anguilletta with the gifts of wit, beauty, and wealth. Hebê still felt she lacked something, and the fairy told her it was love. Presently came to her father's court a young prince named Atimir, the two fell in love with each other, and the day of their marriage was fixed. In the interval, Atimir fell in love with Hebê's elder sister Iberia; and Hebê, in her grief, was sent to the Peaceable Island, where she fell in love with the ruling prince, and married him. After a time, Atimir and Iberia, with Hebê and her husband, met at the palace of the ladies' father, when the love between Atimir and Hebê revived. A duel was fought between the young princes, in which Atimir was slain, and the prince of the Peaceable

Islands was severely wounded. Hebê, coming up, threw herself on Atimir's sword, and the dead bodies of Atimir and Hebê were transformed into two trees called "charms." — Countess D'Aunoy, *Fairy Tales* ("Anguilletta," 1682).

Plowman (*Piers*), the dreamer, who, falling asleep on the Malvern Hills, Worcestershire, saw in a vision pictures of the corruptions of society, and particularly of the avarice and wantonness of the clergy. This supposed vision is formed into a poetical satire of great vigor, fancy, and humor. It is divided into twenty parts, each part being called a *passus*, or separate vision.—William [or Robert] Langland, *The Vision of Piers the Plowman* (1362).

Plumdamas (*Mr. Peter*), grocer.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Plume (*Captain*), a gentleman and an officer. He is in love with Sylvia, a wealthy heiress, and, when he marries her, gives up his commission.—G. Farquhar, *The Recruiting Officer* (1705).

Plummer (*Caleb*), a little old toy-maker, in the employ of Gruff and Tackleton, toy merchants. He was spare, gray-haired, and very poor. It was his pride "to go as close to Natur' in his toys as he could for the money." Caleb Plummer had a blind daughter, who assisted him in his toy-making, and whom he brought up under the belief that he himself was young, handsome, and well off, and that the house they lived in was sumptuously furnished and quite magnificent. Every calamity he smoothed over, every unkind remark of their snarling employer he called a merry jest; so that the poor blind girl lived in a castle of the air, "a bright little world of her own." When merry or puzzled, Caleb used to sing something about "a sparkling bowl."

Bertha Plummer, the blind daughter of the toy-maker, who fancied her poor old father was a young fop, that the sack he threw across his shoulders was a handsome blue great-coat, and that their wooden house was a palace. She was in love with Tackleton, the toy merchant, whom she thought to be a handsome young prince; and when she heard that he was about to marry May Fielding, she drooped and was like to die. She was then disillusioned, heard the real facts, and said, "Why, oh, why did you deceive me thus? Why did you fill my heart so full, and then come like death, and tear away the objects of my love?" However, her love for her father was not lessened, and she declared that the knowledge of the truth was "sight restored." "It is my sight," she cried. "Hitherto I have been blind, but now my eyes are open. I never knew my father before, and might have died without ever having known him truly."

Edward Plummer, son of the toy-maker, and brother of the blind girl. He was engaged from boyhood to May Fielding, went to South America, and returned to marry her; but, hearing of her engagement to Tackleton, the toy merchant, he assumed the disguise of a deaf old man, to ascertain whether she loved Tackleton or not. Being satisfied that her heart was still his own, he married her, and Tackleton made them a present of the wedding-cake which he had ordered for himself.—C. Dickens, *The Cricket on the Hearth* (1845).

Plush (*John*), any gorgeous footman, conspicuous for his plush breeches and rainbow colors.

Plutarch (*The Modern*), Vayer, born at Paris. His name in full was Franeis Vayer de la Mothe (1586–1672).

Pluto, the god of Hadês.

Brothers, be of good cheer, for this night we shall sup with Pluto.—Leonidas, *To the Three Hundred at Thermopylæ.*

Plutus, the god of wealth.—*Classic Mythology.*

Within a heart, dearer than Plutus' mine.
Shakespeare, *Julius Cæsar,* act iv. sc. 3 (1607).

Po (*Tom*), a ghost. (Welsh, *bo,* "a hobgoblin.")

He now would pass for spirit Po.
S. Butler, *Hudibras,* iii. 1 (1678).

Pocahontas, daughter of Powhatan, an Indian chief of Virginia, who reseued Captain John Smith when her father was on the point of killing him. She subsequently married John Rolfe, and was baptized under the name of Rebeeca (1595–1617).—*Old and New London,* ii. 481 (1876).

The Indian Prineess is the heroine of John Brougham's drama, *Po-ca-hon-tas, or the Gentle Savage.*

Pochet (*Madame*), the Freneh "Mrs. Gamp."—Henri Monnier.

Pochi Dana'ri ("*the pennyless*"). So the Italians call Maximilian I., emperor of Germany (1459, 1493–1519).

Pocket (*Mr. Matthew*), a real scholar, educated at Harrow, and an honor-man at Cambridge, but, having married young, he had to take up the ealling of "grinder" and literary fag for a living. Mr. Pocket, when annoyed, used to run his two hands into his hair, and seemed as if he intended to lift himself by it. His house was a hopeless muddle, the best meals and chief expense being in the kitchen. Pip was placed under the charge of this gentleman.

Mrs. Pocket (*Belinda*), daughter of a City knight, brought up to be an ornamental nonentity, helpless, shiftless, and useless. She was the mother of eight children, whom she allowed to "tumble up" as best they could, under the charge of her maid, Flopson. Her husband, who was a poor gentleman, found life a very uphill work.

Herbert Pocket, son of Mr. Matthew Pocket, and an insurer of ships. He was a frank, easy young man, lithe and brisk, but not museular. There was nothing mean or secretive about him. He was wonderfully hopeful, but had not the stuff to push his way into wealth. He was tall, slim, and pale; had a languor which showed itself even in his briskness; was most amiable, cheerful, and communieative. He called Pip "Handel," because Pip had been a blaeksmith, and Handel eomposed a piece of musie entitled *The Harmonious Blacksmith.* Pip helped him to a partnership in an agency business.

Sarah Pocket, sister of Matthew Pocket, a little dry, brown, corrugated old woman, with a small face that might have been made of walnut-shell, and a large mouth, like a cat's without the whiskers.—C. Diekens, *Great Expectations* (1860).

Podgers (*The*), liekspittles of the great. —J. Hollingshead, *The Birthplace of Podgers.*

Podsnap (*Mr.*), "a too, too smiling large man, with a fatal freshness on him." Mr. Podsnap has "two little light-eolored wiry wings, one on either side of his else bald head, looking as like his hair-brushes as his hair." On his forehead are gener-

ally "little red beads," and he wears "a large allowance of crumpled shirt-collar up behind."

Mrs. Podsnap, a "fine woman for Professor Owen: quantity of bone, neck, and nostrils like a rocking-horse, hard features, and majestic head-dress in which Podsnap has hung golden offerings."

Georgiana Podsnap, daughter of the above; called by her father "the young person." She is a harmless, inoffensive girl, "always trying to hide her elbows." Georgiana adores Mrs. Lammle, and when Mr. Lammle tries to marry the girl to Mr. Fledgeby, Mrs. Lammle induces Mr. Twemlow to speak to the father and warn him of the connection.

Poe (*Edgar Allen*). Poe's parents were actors, and in 1885, the actors of America erected a monument to the memory of the unhappy poet. The poem read at the dedication of the memorial was by *William Winter*.

"His music dies not, nor can ever die,
Blown 'round the world by every wandering wind,
The comet, lessening in the midnight sky,
Still leaves its trail of glory far behind."

Poem in Marble (*A*), the Taj, a mausoleum of white marble, raised in Agra, by Shah Jehan, to his favorite, Shahrina Moomtaz-i-Mahul, who died in childbirth of her eighth child. It is also called "The Marble Queen of Sorrow."

Poet (*The Quaker*), Bernard Barton (1784–1849).

Poet Sire of Italy, Dantê Alighieri (1265–1321).

Poet Squab. John Dryden was so called by the earl of Rochester, on account of his corpulence (1631–1701).

Poet of France (*The*), Pierre Ronsard (1524–1585).

Poet of Poets, Percy Bysshe Shelley (1792–1822).

Poet of the Poor, the Rev. George Crabbe (1754–1832).

Poets (*The prince of*). Edmund Spenser is so called on his monument in Westminster Abbey (1553–1598).

Prince of Spanish Poets. So Cervantês calls Garcilaso de la Vega (1503–1536).

Poets of England.
Addison, Beaumont, Elizabeth Barrett Browning, Robert Browning, Burns, Butler, Byron, Campbell, Chatterton, Chaucer, Coleridge, Collins, Congreve, Cowley, Cowper, Crabbe, Drayton, Dryden, Fletcher, Ford, Gay, Goldsmith, Gray, Mrs. Hemans, Herbert, Herrick, Hood, Ben Jonson, Keats, Keble, Landor, Marlowe, Marvel, Massinger, Milton, Moore, Otway, Pope, Prior, Rogers, Rowe, Scott, Shakespeare, Shelley, Shenstone, Southey, Spenser, Thomson, Waller, Wordsworth, Young. With many others of less celebrity.

Poets' Corner, in the south transept of Westminster Abbey. No one knows who christened the corner thus. With poets are divines, philosophers, actors, novelists, architects and critics.

The "corner" contains a bust, statue, tablet, or monument, to five of our first-rate poets: viz., Chaucer (1400), Dryden (1700), Milton (1674), Shakespeare (1616), and Spenser (1598); and some seventeen of second or third class merit, as Addison, Beaumont (none to Fletcher), S. Butler, Campbell, Cowley, Cumberland, Drayton,

Gay, Gray, Goldsmith, Ben Jonson, Macaulay, Prior, Rowe, Sheridan, Thomson and Wordsworth.

*** Dryden's monument was erected by Sheffield, duke of Buckingham. Wordsworth's statue was erected by a public subscription.

Poetry (*The Father of*), Orpheus (2 *syl.*) of Thrace.

Father of Dutch Poetry, Jakob Maerlant; also called "The Father of Flemish Poetry" (1235–1300).

Father of English Poetry, Geoffrey Chaucer (1328–1400).

Father of Epic Poetry, Homer.

He compares Richardson to Homer, and predicts for his memory the same honors which are rendered to the Father of Epic Poetry.—Sir W. Scott.

Poetry—Prose. Pope advised Wycherly "to convert his poetry into prose."

Poganuc, small Puritan town in New England as it was 100 years ago.—Harriet Beecher Stowe, *Poganuc People* (1876).

Po'gram (*Elijah*), one of the "master minds" of America, and a member of Congress. He was possessed with the idea that there was a settled opposition in the British mind against the institutions of his "free and enlightened country."—C. Dickens, *Martin Chuzzlewit* (1844).

Poinder (*George*), a city officer.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Poins, a companion of Sir John Falstaff.—Shakespeare, 1 and 2 *Henry IV.* (1597, 1598).

The chronicles of that day contain accounts of many a mad prank which [*Lord Warwick, Addison's step-son*] played . . . [*like*] the lawless freaks of the madcap prince and Poins.—Thackeray.

Poison. It is said that Mithridātês VI., surnamed "the Great," had so fortified his constitution that poisons had no baneful effect on him (B.C. 131, 120–63).

Poison of Khaïbar. By this is meant the poison put into a leg of mutton by Zaïnab, a Jewess, to kill Mahomet while he was in the citadel of Kha'ïbar. Mahomet partook of the mutton, and suffered from the poison all through life.

Poisoners (*Secret*).

1. *Of Ancient Rome:* Locusta, employed by Agrippi'na to poison her husband, the Emperor Claudius. Nero employed the same woman to poison Britannicus and others.

2. *Of English History:* the countess of Somerset, who poisoned Sir Thomas Overbury in the Tower of London. She also poisoned others.

Villiers, duke of Buckingham, it is said poisoned King James I.

3. *Of France:* Lavoisin and Lavigoreux, French midwives and fortune-tellers.

Catherine de Medicis is said to have poisoned the mother of Henri IV. with a pair of wedding-gloves, and several others with poisoned fans.

The marquise de Brinvilliers, a young profligate Frenchwoman, was taught the art of secret poisoning by Sainte-Croix, who learnt it in Italy.—*World of Wonders*, vii. 203.

4. *Of Italy:* Pope Alexander VI. and his children, Cæsar and Lucrezia [Borgia] were noted poisoners; so were Hieronyma Spara and Tofa'na.

Polexan'dre, an heroic romance by Gomberville (1632).

Policy (*Mrs.*), housekeeper at Holyrood Palace. She appears in the introduction. —Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Pol'idore (3 *syl.*), father of Valère.—Molière, *Le Dépit Amoureux* (1654).

Polinesso, duke of Albany, who falsely accused Geneura of incontinency, and was slain in single combat by Ariodantês. —Ariosto, *Orlando Furioso* (1516).

Polish Jew (*The*), also called The Bells, a melodrama by J. R. Ware, brought prominently into note by the acting of Henry Irving at the Lyceum. Mathis, a miller in a small German town, is visited on Christmas Eve by a Polish Jew, who comes through the snow in a sledge. After rest and refreshment he leaves for Nantzig, "four leagues off." Mathis follows him, kills him with an axe, and burns the body in a lime-kiln. He then pays his debts, becomes a prosperous and respected man, and is made burgomaster. On the wedding night of his only child, Annette, he dies of apoplexy, of which he had ample warning by the constant sound of sledge-bells in his ears. In his dream he supposes himself put into a mesmeric sleep in open court, when he confesses everything and is executed (1874).

Polixène, the name assumed by Madelon Gorgibus, a shopkeeper's daughter, as far more romantic and genteel than her baptismal name. Her cousin, Cathos, called herself Aminte (2 *syl.*).

Polix'enes (4 *syl.*), king of Bohemia, schoolfellow and old companion of Leontês, king of Sicily. While on a visit to the Sicilian king, Leontês grew jealous of him, and commanded Camillo to poison him; but Camillo only warned him of his danger, and fled with him to Bohemia. Polixenês's son, Flor'izel, fell in love with Perdĭta, the supposed daughter of a shepherd; but the king threatened Perdita and the shepherd with death unless this foolish suit were given up. Florizel and Perdita now fled to Sicily, where they were introduced to King Leontês, and it was soon discovered that Perdita was his lost daughter. Polixenês, having tracked the fugitives to Sicily, learned that Perdita was the king's daughter, and joyfully consented to the union he had before forbidden.—Shakespeare, *The Winter's Tale* (1604).

Poll Pineapple, the bumboat woman, once sailed in seaman's clothes with Lieutenant Belaye' (2 *syl.*), in the *Hot Cross-Bun.* Jack tars generally greet each other with "Messmate, ho! what cheer?" but the greeting on the *Hot Cross-Bun* was always, "How do you do, my dear?" and never was any oath more naughty than "Dear me!" One day, Lieutenant Belaye came on board and said to his crew, "Here, messmates, is my wife, for I have just come from church." Whereupon they all fainted; and it was found the crew consisted of young women only, who had dressed like sailors to follow the fate of Lieutenant Belaye.—S. Gilbert, *The Bab Ballads* ("The Bumboat Woman's Story").

Pollente (3 *syl.*), a Saracen, lord of the Perilous Bridge. When his groom, Guizor, demands the "passage-penny" of Sir Artegal, the knight gives him a "stunning blow," saying, "Lo! knave, there's my hire;" and the groom falls down dead. Pollentê then comes rushing up at full speed, and both he and Sir Artegal fall into the river, fighting most desperately.

At length Sir Artegal prevails, and the dead body of the Saracen is carried down "the blood-stained stream." — Spenser, *Faëry Queen*, v. 2 (1596).

Upton conjectures that "Pollente" is intended for Charles IX. of France, and his groom, "Guizor" (he says), means the duke of Guise, noted for the part he took in the St. Bartholomew Massacre.

Polly, daughter of Peachum. A pretty girl, who really loved Captain Macheath, married him, and remained faithful even when he disclaimed her. When the reprieve arrived, "the captain" confessed his marriage, and vowed to abide by Polly for the rest of his life.—J. Gay, *The Beggar's Opera* (1727).

Polly (*Cousin*), "a small, bright-eyed lady of indefatigable activity in sacrificing herself for the good of others. . . . In her trig person she embodied the several functions of housekeeper, nurse, confidante, missionary, parish-clerk, queen of the poultry-yard, and genealogist."—Constance Cary Harrison, *Flower de Hundred* (1890).

Polly, the idolized pet of "the Colonel," her grandfather. He will not let "Bob" marry her, but when the two elope together and present themselves as man and wife, on Christmas Day, and Polly's face "like a dew-bathed flower" is pressed to his, he yields and takes both to his big heart.—Thomas Nelson Page, *In Ole Virginia* (1887).

Polo'nius, a garralous old chamberlain, of Denmark, and father of Laer'tês and Ophelia; conceited, politic, and a courtier. Polonius conceals himself, to overhear what Hamlet says to his mother, and, making some unavoidable noise, startles the prince, who, thinking it is the king concealed, rushes blindly on the intruder, and kills him; but finds too late he has killed the chamberlain, and not Claudius, as he hoped and expected.—Shakespeare, *Hamlet* (1596).

Polonius is a man bred in courts, exercised in business, stored with observations, confident of his knowledge, proud of his eloquence, and declining to dotage.—Dr. Johnson.

It was the great part of William Mynitt (1710–1763).

Soon after Munden retired from the stage, an admirer met him in Covent Garden. It was a wet day, and each carried an umbrella. The gentleman's was an expensive silk one, and Joe's an old gingham. "So you have left the stage, . . . and 'Polonius,' 'Jemmy Jumps,' 'Old Dornton,' and a dozen others have left the world with you? I wish you'd give me some trifle by way of memorial, Munden!" "Trifle, sir? I' faith, sir, I've got nothing. But, hold, yes, egad, suppose we exchange umbrellas."—*Theatrical Anecdotes.*

Polwarth (*Alick*), a servant of Waverley's. — Sir W. Scott, *Waverley* (time, George II.).

Polycle'tos (in Latin *Polycletus*), a statuary of Sicyon, who drew up a canon of the proportions of the several parts of the human body: as, twice round the thumb is once round the wrist; twice round the wrist is once round the neck; twice round the neck is once round the waist; once round the fist is the length of the foot; the two arms extended is the height of the body; six times the length of the foot, or eighteen thumbs, is also the height of the body.

Again, the thumb, the longest toe, and the nose should all be of the same length. The index finger should measure the breadth of the hand and foot, and twice the breadth should give the length. The

hand, the foot, and the face should all be the same length. The nose should be one-third of the face; and, of course, the thumbs should be one-third the length of the hand. Gerard de Lairesse has given the exact measurements of every part of the human figure, according to the famous statues of "Antinöus, "Apollo Belvidere," "Herculês," and "Venus de'Medici."

Polycrates (4 *syl.*), tyrant of Samos. He was so fortunate in everything, that Am'asis, king of Egypt, advised him to part with something he highly prized. Whereupon, Polycrătês threw into the sea an engraved gem of extraordinary value. A few days afterwards, a fish was presented to the tyrant, in which this very gem was found. Amasis now renounced all friendship with him, as a man doomed by the gods; and not long after this, a satrap, having entrapped the too fortunate despot, put him to death by crucifixion. (See FISH AND THE RING.)—*Herodotus*, iii. 40.

Polyd'amas, a Thessalian athlete of enormous strength. He is said to have killed an angry lion, to have held by the heels a raging bull and thrown it helpless at his feet, to have stopped a chariot in full career, etc. One day, he attempted to sustain a falling rock, but was killed and buried by the huge mass.

Milo carried a bull, four years old, on his shoulders through the stadium at Olympia; he also arrested a chariot in full career. One day, tearing asunder a pine tree, the two parts, rebounding, caught his hands and held him fast, in which state he was devoured by wolves.

Polydore (3 *syl.*), the name by which Belarius called Prince Guiderius, while he lived in a cave in the Welsh mountains. His brother, Prince Arvirăgus, went by the name of Cadwal.—Shakespeare, *Cymbeline* (1605).

Polydore (3 *syl.*), brother of General Memnon, beloved by the Princess Calis, sister of Astorax, king of Paphos.—Beaumont and Fletcher, *The Mad Lover* (1618).

Polydore (*Lord*), son of Lord Acasto, and Castalio's younger brother. He entertained a base passion for his father's ward Monimia, "the orphan," and, making use of the signal ("three soft taps upon the chamber door") to be used by Castalio, to whom she was privately married, indulged his wanton love, Monimia supposing him to be her husband. When, next day, he discovered that Monimia was actually married to Castalio, he was horrified, and provoked a quarrel with his brother; but as soon as Castalio drew his sword, he ran upon it and was killed.—Thomas Otway, *The Orphan* (1680).

Polydore (3 *syl.*), a comrade of Ernest of Otranto (page of Prince Tancred).—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Polyglot (*Ignatius*), the master of seventeen languages, and tutor of Charles Eustace (aged 24). Very learned, very ignorant of human life; most strict as a disciplinarian, but tender-hearted as a girl. His pupil has married clandestinely, but Polyglot offers himself voluntarily to be the scapegoat of the young couple, and he brings them off triumphantly.—J. Poole, *The Scapegoat.*

Polyglott (*A Walking*), Cardinal Mezzofanti, who knew fifty-eight different languages (1774–1849).

Polyolbion (the "*greatly blessed*"), by Michael Drayton, in thirty parts, called "songs," It is a topographical description of England. Song i. The landing of Bruce. Song ii. Dorsetshire, and the adventures of Sir Bevis of Southampton. Song iii. Somerset. Song iv. Contention of the rivers of England and Wales respecting Lundy—to which country it belonged. Song v. Sabrina, as arbiter, decides that it is "allied alike both to England and Wales;" Merlin and Milford Haven. Song vi. The salmon and beaver of Twy; the tale of Sabrina; the druids and bards. Song vii. Hereford. Song viii. Conquest of Britain by the Romans and by the Saxons. Song ix. Wales. Song x. Merlin's prophecies; Winifred's well; defence of the "tale of Brute" (1612). Song xi. Cheshire, the religious Saxon kings. Song xii. Shropshire and Staffordshire; the Saxon warrior kings; and Guy of Warwick. Song xiii. Warwick; Guy of Warwick concluded. Song xiv. Gloucestershire. Song xv. The marriage of Isis and Thame. Song xvi. The Roman roads and Saxon kingdoms. Song xvii. Surrey and Sussex; the sovereigns of England from William to Elizabeth. Song xviii. Kent; England's great generals and sea-captains (1613). Song xix. Essex and Suffolk; English navigators. Song xx. Norfolk. Song xxi. Cambridge and Ely. Song xxii. Buckinghamshire, and England's intestine battles. Song xxiii. Northamptonshire. Song xxiv. Rutlandshire; and the British saints. Song xxv. Lincolnshire. Song xxvi. Nottinghamshire, Leicestershire, Derbyshire; with the story of Robin Hood. Song xxvii. Lancashire and the Isle of Man. Song xxviii. Yorkshire. Song xxix. Northumberland. Song xxx. Cumberland (1622).

Pol'ypheme (3 *syl.*), a gigantic cyclops of Sicily, who fed on human flesh. When Ulysses, on his return from Troy, was driven to this Island, he and twelve of his companions were seized by Polypheme, and confined in his cave, that he might devour two daily for his dinner. Ulysses made the giant drunk, and, when he lay down to sleep, bored out his one eye. Roused by the pain, the monster tried to catch his tormentors; but Ulysses and his surviving companions made their escape by clinging to the bellies of the sheep and rams when they were let out to pasture (*Odyssey*, ix.).

There is a Basque legend told of the giant Tartaro, who caught a young man in his snares, and confined him in his cave for dessert. When, however, Tartaro fell asleep, the young man made the giant's spit red hot, bored out his one eye, and then made his escape by fixing the bell of the bell-ram round his neck, and a sheepskin over his back. Tartaro seized the skin, and the man, leaving it behind, made off.—*Basque Legends.*

A very similar adventure forms the tale of Sindbad's third voyage, in the *Arabian Nights*. He was shipwrecked on a strange island, and entered, with his companions, a sort of palace. At nightfall, a one-eyed giant entered, and ate one of them for supper, and another for breakfast next morning. This went on for a day or two, when Sindbad bored out the giant's one eye with a charred olive stake. The giant tried in vain to catch his tormentors, but they ran to their rafts; and Sindbad, with two others, contrived to escape.

*** Homer was translated into Syriac by Theophilus Edessenes in the caliphate of Hárun-ur-Ráshid (A.D. 786–809).

Polypheme and Galatea. Polypheme loved Galatēa, the sea-nymph; but Galatea had fixed her affections on

Acis, a Sicilian shepherd. The giant, in his jealousy, hurled a huge rock at his rival, and crushed him to death.

The tale of Polypheme is from Homer's *Odyssey*, ix. It is also given by Ovid in his *Metamorphoses*, xiv. Euripidês introduces the monster in his *Cyclops;* and the tragedy of Acis and Galatea is the subject of Handel's famous opera so called.

(In Greek the monster is called *Polyphêmos*, and in Latin *Polyphēmus*.)

Polyphe'mus of Literature, Dr. Samuel Johnson (1709–1784).

Polypho'nus ("*big voiced*"), the Kapăneus and most boastful of the frog heroes. He was slain by the mouse Artophăgus ("the bread-nibbler").

But great Artophagus avenged the slain, . . .
And Polyphōnus died, a frog renowned
For boastful speech and turbulence of sound.
Parnell, *Battle of the Frogs and Mice*, iii. (about 1712).

Polyx'ena, a magnanimous and most noble woman, wife of Charles Emmanuel, king of Sardinia (who succeeded to the crown in 1730).—R. Browning, *King Victor and King Charles, etc.*

Pomegranate Seed. When Perseph'onê was in Hadês, whither Pluto had carried her, the god, foreknowing that Jupiter would demand her release, gathered a pomegranate, and said to her, "Love, eat with me, this parting day, of the pomegranate seed;" and she ate. Demēter, in the mean time, implored Zeus (*Jupiter*) to demand Persephonê's release; and the king of Olympus promised she should be set at liberty, if she had not eaten anything during her detention in Hadês. As, however, she had eaten pomegranate seeds, her return was impossible.

Low laughs the dark king on his throne—
"I gave her of pomegranate seeds" . . .
And chant the maids of Enna still—
"O fateful flower beside the rill,
The daffodil, the daffodil." (See DAFFODIL.)
Jean Ingelow, *Persephone.*

Pomoma. The incomparable maid-of-work, custodian, novelist, comedienne, tragedienne, and presiding genius of Rudder Grange. Her *chef d'œuvre* is the expedient of posting the premises "*To be Sold for Taxes*," to keep away peddlers of trees, etc., in her employers' absence.—Frank Stockton, *Rudder Grange* (1879).

Pompey, a clown; servant to Mrs. Overdone (a bawd).—Shakespeare, *Measure for Measure* (1603).

Pompey the Great, was killed by Achillas and Septimius, the moment the Egyptian fishing-boat reached the coast. Plutarch tells us they threw his head into the sea. Others say his head was sent to Cæsar, who turned from it with horror, and shed a flood of tears. Shakespeare makes him killed by "savage islanders" (*2 Henry VI.* act iv. sc. 1, 1598).

Pompil'ia, a foundling, the putative daughter of Pietro (2 *syl.*). She married Count Guido Franceschini, who treated her so brutally that she made her escape under the protection of a young priest named Caponsacchi. Pompilia subsequently gave birth to a son, but was slain by her husband.

The babe had been a find i' the filth-heap, sir,
Catch from the kennel. There was found at Rome,
Down in the deepest of our social dregs,
A woman who professed the wanton's trade . . .
She sold this babe eight months before its birth
To our Violante (3 *syl.*), Pietro's honest spouse, . . .
Partly to please old Pietro,
Partly to cheat the rightful heirs, agape
For that same principal of the usufruct,
It vexed him he must die and leave behind.
R. Browning, *The Ring and the Book*, ii, 557, etc.

Ponce de Léon, the navigator who went in search of the *Fontaine de Jouvence*, "qui fit rajovenir la gent." He sailed in two ships on this "voyage of discoveries," in the sixteenth century.

Like Ponce de Léon, he wants to go off to the Antipodês in search of that *Fontaine de Jouvence* which was fabled to give a man back his youth.—*Véra*, 130.

Pongo, a cross between "a land-tiger and a sea-shark." This terrible monster devastated Sicily, but was slain by the three sons of St. George.—R. Johnson, *The Seven Champions, etc.* (1617).

Ponoc'rates (4 *syl.*), the tutor of Gargantua.—Rabelais, *Gargantua* (1533).

Pontius Pilate's Body-Guard, the 1st Foot Regiment. In Picardy the French officers wanted to make out that they were the seniors, and, to carry their point, vaunted that they were on duty on the night of the Crucifixion. The colonel of the 1st Foot replied, "If we had been on guard we should not have slept at our posts" (see *Matt.* xxviii. 13).

Pontoys (*Stephen*), a veteran in Sir Hugo de Lacy's troop.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Pony (*Mr. Garland's*), Whisker (*q.v.*).

Poole (1 *syl.*), in Dorsetshire; once "a young and lusty sea-born lass," courted by Great Albion, who had by her three children, Brunksey, Fursey and [St.] Hellen. Thetis was indignant that one of her virgin train should be guilty of such indiscretion; and, to protect his children from her fury, Albion placed them in the bosom of Poole, and then threw his arms around them.—M. Drayton, *Polyolbion*, ii. (1612).

Poor (*Father of the*), Bernard Gilpin (1517–1583).

Poor Gentleman (*The*), a comedy by George Colman, the younger (1802). "The poor gentleman" is Lieutenant Worthington, discharged from the army on half-pay because his arm had been crushed by a shell in storming Gibraltar. On his half-pay he had to support himself, his daughter Emily, an old corporal and a maiden sister-in-law. Having put his name to a bill for £500, his friend died without effecting an insurance, and the lieutenant was called upon for payment. Imprisonment would have followed if Sir Robert Bramble had not most generously paid the money. With this piece of good fortune came another—the marriage of his daughter Emily to Frederick Bramble, nephew and heir of the rich baronet.

Poor Richard, the pseudonym of Benjamin Franklin, under which he issued a series of almanacs, which he made the medium of teaching thrift, temperance, order, cleanliness, chastity, forgiveness, and so on. The maxims or precepts of these almanacs generally end with the words, "as poor Richard says" (begun in 1732).

Poor Robin, the pseudonym of Robert Herrick, the poet, under which he issued a series of almanacs (begun in 1661).

Pope (*to drink like a*). Benedict XII. was an enormous eater, and such a huge wine-drinker that he gave rise to the Bacchanalian expression, *Bibāmus papaliter.*

Pope Changing His Name. Peter Hogsmouth, or, as he is sometimes called, Peter di Porca, was the first pope to change

his name. He called himself Sergius II. (844–847). Some say he thought it arrogant to be called Peter II.

Pope-Fig-Lands, Protestant countries. The Gaillardets, being shown the pope's image, said, "A fig for the pope!" whereupon their whole island was put to the sword, and the name changed to Pope-fig-land, the people being called "Pope-figs." —Rabelais, *Pantag'ruel*, iv. 45 (1545).

The allusion is to the kingdom of Navarre, once Protestant; but in 1512 it was subjected to Ferdinand, the Catholic.

Pope-Figs, Protestants. The name was given to the Gaillardets for saying "A fig for the pope!"

They were made tributaries and slaves to the Papimans for saying "A fig for the pope's image!" and never after did the poor wretches prosper, but every year the devil was at their doors, and they were plagued with hail, storms, famine, and all manner of woes, in punishment of this sin of their forefathers.—Rabelais, *Pantagruel*, iv. 45 (1545).

Pope Joan, between Leo IV. and Benedict III., and called John [VIII.]. The subject of this scandalous story was an English girl, educated at Cologne, who left her home in man's disguise with her lover (the monk Folda), and went to Athens, where she studied law. She went to Rome and studied theology, earning so great a reputation that, at the death of Leo IV., she was chosen his successor. Her sex was discovered by the birth of a child, while she was going to the Lateran Basilica, between the Coliseum and the church of St. Clement. Pope Joan died, and was buried, without honors, after a pontificate of two years and five months (853–855).—Marianus Scotus (who died 1086).

The story is given most fully by Martinus Polonus, confessor to Gregory X., and the tale was generally believed till the Reformation. There is a German miracle-play on the subject, called *The Canonization of Pope Joan* (1480). David Blondel, a Calvinist divine, has written a book to confute the tale.

The following note contains the chief points of interest:—

Anastasius, the librarian, is the first to mention such a pope, A.D. 886, or thirty years after the death of Joan.

Marianus Scotus, in his *Chronicle*, says she reigned two years, five months and four days (853–855). Scotus died 1086.

Sigebert de Gemblours, in his *Chronicle*, repeats the same story (1112).

Otto of Friesingen and Gotfried of Viterbo both mention her in their histories.

Martin Polonus gives a very full account of the matter. He says she went by the name of John Anglus, and was born at Metz, of English parents. While she was pope, she was prematurely delivered of a child in the street "between the Coliseum and St. Clement's Church."

William Ocham alludes to the story.

Thomas de Elmham repeats it (1422).

John Huss tells us her baptismal name was not Joan, but Agnes.

Others insist that her name was Gilberta.

In the *Annalês Augustani* (1135), we are told her papal name was John VIII., and that she it was who conscrated Louis II., of France.

Arguments in favor of the allegation are given by Spanheim, *Exercit. de Papa Fœmina*, ii. 577; in Lenfant, *Historie de la Papesse Jeanne.*

Arguments against the allegation are given by Allatius or Allatus, *Confutatio Fabulæ de Johanna Papissa;* and in Lequien, *Oriens Christianus*, iii. 777.

Arguments on both sides are given in

Cunningham's translation of *Geiseler, Lehrbuch*, ii. 21, 22; and in La Bayle's *Dictionnaire*, iii., art. "Papisse."

*** Gibbon says, "Two Protestants, Blondel and Bayle, have annihilated the female pope;" but the expression is certainly too strong, and even Mosheim is more than half inclined to believe there really was such a person.

Pope of Philosophy, Aristotle (B.C. 384–322).

Popes (*Titles assumed by*). "Universal Bishop," prior to Gregory the Great. Gregory the Great adopted the style of "Servus Servorum" (591).

Martin IV. was addressed as "the lamb of God which takest away the sins of the world," to which was added, "Grant us thy peace!" (1281).

Leo X. was styled, by the council of Lateran, "Divine Majesty," "Husband of the Church," "Prince of the Apostles," "The Key of all the Universe," "The Pastor, the Physician, and a God possessed of all power both in heaven and on earth" (1513).

Paul V. styled himself "Monarch of Christendom," "Supporter of the Papal Omnipotence," "Vice-God," "Lord God the Pope" (1605).

Others, after Paul, "Master of the World," "Pope the Universal Father," "Judge in the place of God," "Vicegerent of the Most High."—Brady, *Clavis Calendaria*, 247 (1839).

The pope assumes supreme dominion, not only over spiritual but also over temporal affairs, styling himself "Head of the Catholic or Universal Church, Sole Arbiter of its rights, and Sovereign Father of all the Kings of the Earth." From these titles, he wears a triple crown, one as High Priest, one as emperor, and the third as king. He also bears keys, to denote his privilege of opening the gates of heaven to all true believers.—Brady, 250–1.

*** For the first five centuries the bishops of Rome wore a bonnet, like other ecclesiastics. Pope Hormisdas placed on his bonnet the crown sent him by Clovis; Boniface VIII. added a second crown during his struggles with Philip the Fair; and John XXII. assumed the third crown.

Popish Plot, a supposed Roman Catholic conspiracy to massacre the Protestants, burn London, and murder the king (Charles II.). This fiction was concocted by one Titus Oates, who made a "good thing" by his schemes; but being at last found out, was pilloried, whipped, and imprisoned (1678–9).

Poppy (*Ned*), a prosy old anecdote teller, with a marvellous tendency to digression.

Poquelin (*Jean-ah*), a wealthy Creole living in seclusion in an old house, attended only by a deaf-mute negro. The secrecy and mystery of his life excite all sorts of ugly rumors, and he is mobbed by a crowd of mischievous boys and loafers, receiving injuries that cause his death. The story that his house is haunted keeps intruders from the doors, but they venture near enough on the day of his funeral, to see the coffin brought out by the mute negro, and laid on a cart, and that the solitary mourner is Poquelin's brother, long supposed to be dead. He is a *leper*, for whom the elder brother has cared secretly all these years, not permitting the knowledge of his existence to get abroad, lest the unfortunate man should be removed forcibly, and sent to what is the only asylum for him now that his guardian is dead—the abhorrent *Terre aux Lepreux*.—George W. Cable, *Old Creole Days* (1879).

Porch (*The*). The Stoics were so called, because their founder gave his lectures in the Athenian *stoa*, or *porch*, called "Pœ'cilê."

The successors of Socrătês formed . . . the Academy, the Porch, the Garden.—Professor Seeley, *Ecce Homo.*

George Herbert has a poem called *The Church Porch* (six-line stanzas). It may be considered introductory to his poem entitled *The Church* (Sapphic verse and sundry other metres).

Porcius, son of Cato, of Utĭca (in Africa), and brother of Marcus. Both brothers were in love with Lucia; but the hot-headed, impulsive Marcus, being slain in battle, the sage and temperate Porcius was without a rival.—J. Addison, *Cato* (1713).

When Sheridan reproduced *Cato*, Wignell, who acted "Porcius," omitted the prologue, and began at once with the lines, "The dawn is overcast, the morning lowers . . ." "The prologue! the prologue!" shouted the audience; and Wignell went on in the same tone, as if continuing his speech:

Ladies and gentleman, there has not been
A prologue spoken to this play for years—
And heavily on clouds brings on the day,
The great, th' important day, big with the fate
Of Cato and of Rome.

History of the Stage.

Porcupine (*Peter*). William Cobbett, the politician, published *The Rushlight* under this pseudonym in 1860.

Pornei'us (3 *syl.*), Fornication personified; one of the four sons of Anag'nus (*inchastity*), his brothers being Mæ'chus (*adultery*), Acath'arus, and Asel'gês (*lasciviousness*). He began the battle of Mansoul by encountering Parthen'ia (*maidenly chastity*), but "the martial maid" slew him with her spear. (Greek, *porneia*, "fornication.").

In maids his joy; now by a maid defied,
His life he lost and all his former pride.
With women would he live, now by a woman died.

Phineas Fletcher, *The Purple Island*, xi. (1633).

Porphyrius, in Dryden's drama of *Tyrannic Love.*

Valeria, daughter of Maximin, having killed herself for the love of Porphyrus, was on one occasion being carried off by the bearers, when she started up and boxed one of the bearers on the ears, saying to him:

Hold! are you mad, you damned confounded dog?
I am to rise and speak the epilogue.

W. C. Russell, *Representative Actors*, 456.

Porphyro-Genitus ("*born in the Porphyra.*"), the title given to the kings of the Eastern empire, from the apartments called Porphyra, set apart for the empresses during confinement.

There he found Irene, the empress, in travail, in a house anciently appointed for the empresses during childbirth. They call that house "Porphyra," whence the name of the Porphyro-geniti came into the world.—See Selden, *Titles of Honor*, v. 61 (1614).

Porrex, younger son of Gorboduc, a legendary king of Britain. He drove his elder brother, Ferrex, from the kingdom, and, when Ferrex returned with a large army, defeated and slew him. Porrex was murdered while "slumbering on his careful bed," by his own mother, who stabbed him to the heart with a knife."—Thomas Norton and Thomas Sackville, *Gorboduc* (a tragedy, 1561–2).

Por'sena, a legendary king of Etruria, who made war on Rome to restore Tarquin to the throne.

Lord Macaulay has made this the subject of one of his *Lays of Ancient Rome* (1842).

Portia and the Caskets

Alex. Cabanel, Artist

PORTIA awaits Bassanio's choice between the golden, silver and leaden caskets.

Bassanio

" So may the outward shows be least themselves.
The world is still deceived with ornament.
** * * Therefore, thou gaudy gold,*
Hard food for Midas, I will none of thee;
Nor none of thee, thou pale and common drudge
'Tween man and man; but thou, thou meagre lead
Which rather threatenest than dost promise aught;
Thy plainness moves me more than eloquence,
And here choose I; Joy be the consequence."

Shakespeare's " Merchant of Venice."

PORTIA AND THE CASKETS.

Port'amour, Cupid's sheriff's officer, who summoned offending lovers to "Love's Judgment Hall."—Spenser, *Faëry Queen*, vi. 7 (1596).

Porteous (*Captain John*), an officer of the city guard. He is hanged by the mob (1736).

Mrs. Porteous, wife of the captain.—Sir W. Scott, *The Heart of Midlothian* (time, George II.)

Porter (*Sir Joseph*), K. C. B. The admiral who "stuck close to his desk, and never went to sea." His reward was the appointment as "ruler of the Queen's navee."—W. S. Gilbert, *Pinafore.*

Portia, the wife of Pontius Pilate, in Klopstock's *Messiah.*

Portia, wife of Marcus Brutus. Valerius Maximus says: "She, being determined to kill herself, took hot burning coals into her mouth, and kept her lips closed till she was suffocated by the smoke."

> With this she fell distract,
> And, her attendants absent, swallowed fire.
> Shakespeare, *Julius Cæsar*, act iv. sc. 3 (1607).

Portia, a rich heiress, in love with Bassa'nio; but her choice of a husband was restricted by her father's will to the following condition: Her suitors were to select from three caskets, one of gold, one of silver, and one of lead, and he who selected the casket which contained Portia's picture, was to claim her as his wife. Bassanio chose the lead, and being successful, became the espoused husband. It so happened that Bassanio had borrowed 3,000 ducats, and Antonio, a Venetian merchant, was his security. The money was borrowed of Shylock, a Jew, on these conditions: If the loan was repaid within three months, only the principal would be required; if not, the Jew should be at liberty to claim a pound of flesh from Antonio's body. The loan was not repaid, and the Jew demanded the forfeiture. Portia, in the dress of a law doctor, conducted the defence, and saved Antonio by reminding the Jew that a pound of *flesh* gave him no drop of blood, and that he must cut neither more nor less than an exact pound, otherwise his life would be forfeited. As it would be plainly impossible to fulfill these conditions, the Jew gave up his claim, and Antonio was saved.—Shakespeare, *Merchant of Venice* (1598).

Portsmouth (*The duchess of*), "La Belle Louise de Querouaille," one of the mistresses of Charles II.—Sir W. Scott, *Perveril of the Peak* (time, Charles II.).

Portuguese Cid (*The*), Nunez Alvarez Pereria (1360–1431).

Portuguese Horace (*The*), Antonio Ferreira (1528–1569).

"Posson Jone," a gigantic parson from "up the river" who has "been to Mobile on business for Bethesdy Church." His sojourn in New Orleans on his way home is marked by divers adventures. He is beguiled into a gambling den, drugged and made drunk. While intoxicated, he visits a circus and has a scene with the showman and his tiger; he is locked up and awakes in his senses and penitent. His simplicity of self-condemnation, his humility and fortitude move his tempter to restore the $500 of church-money he has "borrowed" from the confiding victim whose transport of pious gratitude overwhelms the world-hardened man with shame and inspires him to new resolves.—George W. Cable, "*Posson Jone*" (1879).

Posthu'mus [LEONATUS] married Imogen, daughter of Cymbeline, king of Britain, and was banished the kingdom for life. He went to Italy, and there, in the house of Philario, bet a diamond ring with Iachimo that nothing could seduce the fidelity of Imogen. Iachimo accepted the bet, concealed himself in a chest in Imogen's chamber, made himself master of certain details and also of a bracelet, and with these vouchers claimed the ring. Posthūmus now ordered his servant, Pisanio, to inveigle Imogen to Milford Haven under the promise of meeting her husband, and to murder her on the road; but Pisanio told Imogen to assume boy's apparel, and enter the service of the Roman general in Britain, as a page. A battle being fought, the Roman general, Iachimo, and Imogen were among the captives; and Posthumus, having done great service in the battle on Cymbeline's behalf, was pardoned. The Roman general prayed that the supposed page might be set at liberty, and the king told her she might also claim a boon, whereupon she asked that Iachimo should state how he became possessed of the ring he was wearing. The whole villainy being thus exposed, Imogen's innocence was fully established, and she was re-united to her husband.—Shakespeare, *Cymbeline* (1605).

Potage (*Jean*), the French "Jack Pudding;" similar to the Italian "Macaroni," the Dutch "Pickel-herringe," and the German "Hanswurst." Clumsy, gormandizing clowns, fond of practical jokes, especially such as stealing eatables and drinkables.

Pother (*Doctor*), an apothecary, "city register, and walking story-book." He had a story *à propos* of every remark made and of every incident; but as he mixed two or three together, his stories were pointless and quite unintelligible. "I know a monstrous good story on that point. He! he! he" "I tell you a famous good story about that, you must know. He! he! he! . . . " "I could have told a capital story, but there was no one to listen to it. He! he! he!" This is the style of his chattering . . . "speaking professionally—for anatomy, chemistry, pharmacy, phlebotomy, oxygen, hydrogen, caloric, carbonic, atmospheric, galvanic. Ha! ha! ha! Can tell you a prodigiously laughable story on the subject. Went last summer to a watering-place—lady of fashion—feel pulse—not lady, but lap-dog—talk Latin—prescribed galvanism—out jumped Pompey plump into a batter pudding, and lay like a toad in a hole. Ha! ha! ha!"—Dibdin, *The Farmer's Wife* (1780).

*** Colman's "Ollapod" (1802) was evidently copied from Dibdin's "Doctor Pother."

Potiphar (*Mr.*), freshly-made man intensely uncomfortable in his plated harness. His ideas of art are grounded upon a dim picture in his wife's drawing-room, called by him "Giddo's Shay Doover."

Mrs. Potiphar, shoddy of shoddys. Purse-proud, affected, pretentious and ambitious, and even less fit for her position than her husband for his.—George William Curtis, *Potiphar Papers* (1853).

Potiphar's Wife, Zoleikha or Zuleika; but some call her Raïl.—Sale, *Al Korân*, xii. note.

Pott (*Mr.*), the librarian at the Spa.

Mrs. Pott, the librarian's wife.—Sir W. Scott, *St. Roman's Well* (time, George III.).

Potteries (*Father of the*), Josiah Wedgewood (1730–1795).

Portia at the Grave of the Messiah

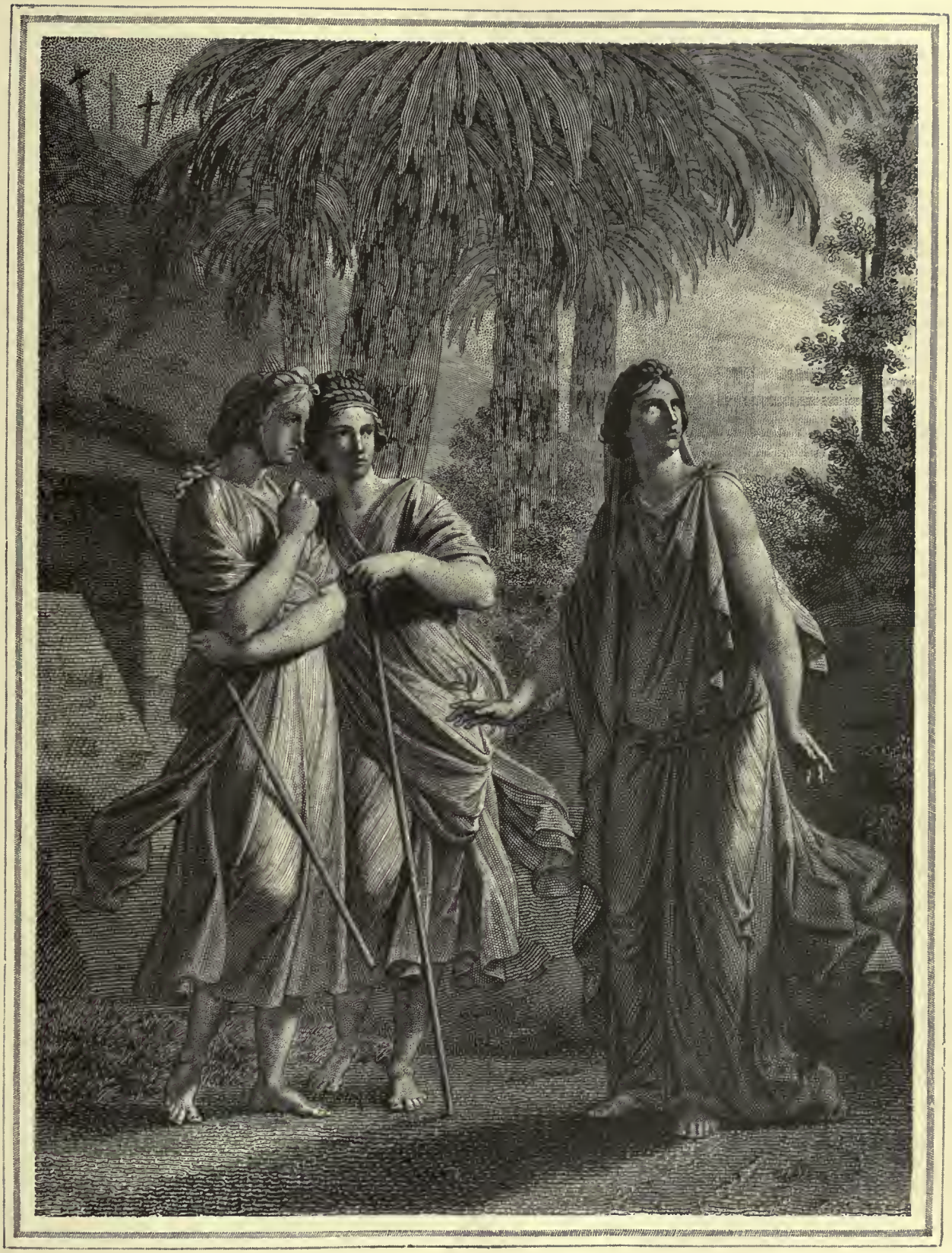
H. Füger, Artist — *F. John, Engraver*

NOW arose on Judah's hill the fifth morn since the resurrection. Portia (the wife of Pilate), awoke, but rather from unquiet dream than refreshing sleep, and early walked in her garden; though lost to her was all its fragrance. Then, beckoning to a servant to attend her, she set out for the sepulchre. In her way to it she was seen by Rachel and Jemima, the daughters of Job, who were holding sweet converse.

"She whom we expected is coming," said Jemima, "and is striving to rise above the clouds in which she is involved. Let us give her our assistance." They instantly assumed the appearance of two Greek female pilgrims who had come to the feast. They had slender staves in their hands, and their hair was bound with a purple ribbon. Portia walking slow, immured in thought, they passed by her.

Klopstock's "Messiah."

Poems at the Dawn of the Messiah



PORTIA AT THE GRAVE OF THE MESSIAH.

Pounce (*Mr. Peter*), in *The Adventures of Joseph Andrews*, by Fielding (1742).

Poundtext (*Peter*), an "indulged pastor" in the covenanters' army.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Pourceaugnac [*Poor-sone-yak*], the hero of a comedy so called. He is a pompous country gentleman, who comes to Paris to marry Julie, daughter of Oronte (2 *syl.*); but Julie loves Eraste (2 *syl.*), and this young man plays off so many tricks, and devises so many mystifications upon M. de Pourceaugnac, that he is fain to give up his suit.—Molière, *M. de Pourceaugnac* (1669).

Poussin (*The British*), Richard Cooper (*–1806).

Poussin (*Gaspar*). So Gaspar Dughet, the French painter, is called (1613–1675).

Powell (*Mary*), the first wife of John Milton.

Powheid (*Lazarus*), the old sexton in Douglas.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Poyning's Law, a statute to establish the English jurisdiction in Ireland. The parliament that passed it was summoned in the reign of Henry VII. by Sir Edward Poynings, governor of Ireland (1495).

Poyser (*Mrs.*), shrewd, capable and ready-tongued wife of a British yeoman, and aunt of Hetty Sorrel.—George Eliot, *Adam Bede.*

P. P., "Clerk of the Parish," the feigned signature of Dr. Arbuthnot, subscribed to a volume of *Memoirs* in ridicule of Burnet's *History of My Own Times.*

> Those who were placed around the dinner-table had those feelings of awe with which *P. P., Clerk of the Parish*, was oppressed when he first uplifted the psalm in presence of . . . the wise Mr. Justice Freeman, the good Lady Jones, and the great Sir Thomas Truby.—Sir W. Scott.

Pragmatic Sanction. The word *pragmaticus* means "relating to State affairs," and the word *sanctio* means "an ordinance" or "decree." The four most famous statutes so called are:

1. *The Pragmatic Sanction of St. Louis* (1268), which forbade the court of Rome to levy taxes or collect subscriptions in France without the express permission of the king. It also gave French subjects the right of appealing, in certain cases, from the ecclesiastical to the civil courts of the realm.

2. *The Pragmatic Sanction of Bourges*, passed by Charles VII. of France, in 1438. By this ordinance the power of the people in France was limited and defined. The authority of the National Council was declared superior to that of the pope. The French clergy were forbidden to appeal to Rome on any point affecting the secular condition of the nation; and the Roman pontiff was wholly forbidden to appropriate to himself any vacant living, or to appoint to any bishopric or parish church in France.

3. *The Pragmatic Sanction of Kaiser Karl VI. of Germany* (in 1713), which settled the empire on his daughter, the Archduchess Maria Theresa, wife of François de Loraine. Maria Theresa ascended the throne in 1740, and a European war was the result.

4. *The Pragmatic Sanction of Charles III. of Spain* (1767). This was to suppress the Jesuits of Spain.

What is meant emphatically by *The Pragmatic Sanction* is the third of these ordinances, viz., settling the line of suc-

cession in Germany on the house of Austria.

Pramnian Mixture (*The*), any intoxicating draught; so called from the Pramnian grape, from which it was made. Circê gave Ulysses "Pramnian wine" impregnated with drugs, in order to prevent his escape from the island.

> And for my drink prepared
> The Pramnian mixture in a golden cup,
> Impregnating (on my destruction bent)
> With noxious herbs the draught.
> Homer, *Odyssey*, x. (Cowper's trans.).

Prasildo, a Babylonish nobleman, who falls in love with Tisbi'na, wife of his friend Iroldo. He is overheard by Tisbina threatening to kill himself, and, in order to divert him from his guilty passion she promises to return his love on condition of his performing certain adventures which she thinks to be impossible. However, Prasildo performs them all, and then Tisbina and Iroldo, finding no excuse, take poison to avoid the alternative. Prasildo resolves to do the same, but is told by the apothecary that the "poison" he had supplied was a harmless drink. Prasildo tells his friend, Iroldo quits the country, and Tisbina marries Prasildo. Time passes on and Prasildo hears that his friend's life is in danger, whereupon he starts forth to rescue him at the hazard of his own life. —Bojardo, *Orlando Innamorato* (1495).

Prasu'tagus or **Præsu'tagus,** husband of Bonduica or Boadicēa, queen of the Icēni.—Richard of Cirencester, *History*, xxx. (fourteenth century).

> Me, the wife of rich Prasutagus; me the lover of liberty.—
> Me, they seized, and me they tortured!
> Tennyson, *Boadicea.*

Prate'fast (*Peter*), who "in all his life spake no word in waste." His wife was Maude, and his eldest son, Sym Sadle Gander, who married Betres (daughter of Davy Dronken Nole, of Kent, and his wife, Al'yson).—Stephen Hawes, *The Passe-tyme of Plesure*, xxix. (1515).

Prattle (*Mr.*), medical practitioner, a voluble gossip, who retails all the news and scandal of the neighborhood. He knows everybody, everybody's affairs, and everybody's intentions.—G. Colman, Sr, *The Deuce is in Him* (1762).

Pre-Adamite Kings, Soliman Raad, Soliman Daki, and Soliman de Gian ben Gian. The last named, having chained up the dives (1 *syl.*) in the dark caverns of Pâf, became so presumptuous as to dispute the Supreme Power. All these kings maintained great state [before the existence of that contemptible being denominated by us "The Father of Mankind"]; but none can be compared with the eminence of Soliman ben Daoud.

Pre-Adamite Throne (*The*). It was Vathek's ambition to gain the pre-Adamite throne. After long search, he was shown it at last in the abyss of Eblis; but being there, return was impossible, and he remained a prisoner without hope forever.

> They reached at length the hall [*Argenk*] of great extent, and covered with a lofty dome . . . A funereal gloom prevailed over it. Here, upon two beds of incorruptible cedar, lay recumbent the fleshless forms of the pre-Adamite kings, who had once been monarchs of the whole earth. . . . At their feet were inscribed the events of their several reigns, their power, their pride, and their crimes. [*This was the pre-Adamite throne, the ambition of the Caliph Vathek.*]—W. Beckford, *Vathek* (1784).

Preacher (*The*), Solomon, the son of David, author of *The Preacher* (i. e. *Ecclesiastes*).

Don Carlos, the King and the Marquis of Posa

Ferdinand Ritter, Artist *A. Closs, Engraver*

DON CARLOS having been imprisoned by his father's order, the Marquis of Posa comes to the Prince and tells how he has written letters accusing himself of the faults for which Don Carlos is under arrest. These letters will be intercepted by the emissaries of the King, and the Prince's guilt will be imputed to the Marquis. While they are talking a shot is fired through the iron grating. Carlos leaps up.

Carlos.

"Whom is that meant for?"

Marquis (sinking down).

"I believe—for me!"

Carlos (falling to the earth with a loud cry of grief).

"O God of mercy!"

Marquis.

"He is quick,—the King.—
I had hoped—a little longer—Carlos—think
Of means of flight—dost hear me?—of thy flight!
Thy mother knows it all—I can no more!" *(Dies.)*

(The King enters, accompanied by many Grandees.)

King (in a gentle tone).

"Thy prayer hath met a gracious hearing, Prince;
And here I come with all the noble peers
Of this my court, to bring thee liberty.
Receive thy sword again! We've been too rash!"

(Carlos draws the sword from the scabbard, and holds it with one hand, the King with the other.)

Carlos.

"See there—his hand is bloody!
Do you not see it! And now look you here!
(pointing to the corpse)
This hath been done with a well-practised hand."

Schiller's "Don Carlos."

DON CARLOS, THE KING AND THE MARQUIS OF POSA.

Thus saith the Preacher, "Nought beneath the sun
Is new;" yet still from change to change we run.

Byron.

Preacher (*The Glorious*), St. Chrys'ostom (347–407). The name means "Golden mouth."

Preacher (*The Little*), Samuel de Marets, Protestant controversialist (1599–1663).

Preacher (*The Unfair*). Dr. Isaac Barrow was so called by Charles II., because his sermons were so exhaustive that they left nothing more to be said on the subject, which was "unfair" to those that came after him.

Preachers (*The King of*), Louis Bourdaloue (1632–1704).

Précieuses Ridicules (*Les*), a comedy by Molière, in ridicule of the "*precieuses*," as they were styled, forming the coterie of the Hotel de Rambouillet in the seventeenth century. The *soirées* held in this hotel were a great improvement on the licentious assemblies of the period; but many imitators made the thing ridiculous, because they wanted the same presiding talent and good taste.

The two girls of Molière's comedy are Madelon and Cathos, the daughter and niece of Gorgibus, a bourgeois. They change their names to Polixène and Aminte, which they think more genteel, and look on the affectations of two flunkies as far more *distingué* than the simple, gentlemanly manners of their masters. However, they are cured of their folly, and no harm comes of it (1659).

Preciosa, the heroine of Longfellow's *Spanish Student*, in love with Victorian, the student.

Precocious Genius.

Johann Philip Baratier, a German, at the age of five years, knew Greek, Latin, and French, besides his native German. At nine he knew Hebrew and Chaldaic, and could translate German into Latin. At thirteen he could translate Hebrew into French, or French into Hebrew (1721–1740).

*** The life of this boy was written by Formey. His name is enrolled in all biographical dictionaries.

Christian Henry Heinecken, at one year old, knew the chief events of the Pentatauch!! at thirteen months he knew the history of the Old Testament!! at fourteen months he knew the history of the New Testament!! at two and a half years he could answer any ordinary question of history or geography; and at three years old knew French and Latin as well as his native German (1721–1725).

*** The life of this boy was written by Schœneich, his teacher. His name is duly noticed in biographical dictionaries.

Pressæus ("*eater of garlic*"), the youngest of the frog chieftains.

The pious ardor young Pressæus brings,
Betwixt the fortunes of contending kings;
Lank, harmless frog! with forces hardly grown,
He darts the reed in combats not his own,
Which, faintly tinkling on Troxartas' shield,
Hangs at the point and drops upon the field.

Parnell, *Battle of the Frogs and Mice*, iii. (about 1712).

Prest, a nickname given by Swift to the duchess of Shrewsbury, who was a foreigner.

Prester John, a corruption of *Belul Gian*, meaning "precious stone." Gian

(pronounced *zjon*) has been corrupted into John, and Belul, translated into "precious;" in Latin *Johannes preciosus* ("precious John") corrupted into "Presbyter Joannes." The kings of Ethiopia or Abyssinia, from a gemmed ring given to Queen Saba, whose son by Solomon was king of Ethiopia, and was called Melech, with the "precious stone," or Melech *Gian-Belul.*

Æthiopes regem suum, quem nos vulgo "Prete Gianni" corrupte dicimus, quatour appellant nominibus, quorum primum est "Belul Giad," hoc est *lapis preciosus.* Ductum est autem hoc nomen ab *annulo Salomonis* quem ille filio ex regina Saba, ut putant genito, dono dedisse, quove omnes postea reges usos fuisse describitor. . . . Cum vero eum coronant, appellant "Neghuz." Postremo cum vertice capitis in coronæ modum abraso, ungitur a patriarcha, vocant "Masih," hoc est *unctum.* Hæc autem regiæ dignitatis nomina omnibus communia sunt.—Quoted by Selden, from a little annal of the Ethiopian kings (1552), in his *Titles of Honor,* v. 65 (1614).

*** As this title was like the Egyptian *Pharaoh,* and belonged to whole lines of kings, it will explain the enormous diversity of time allotted by different writers to "Prester John."

Marco Polo says that Prester John was slain in battle by Jenghiz Khan; and Gregory Bar-Hebræus says, "God forsook him because he had taken to himself a wife of the Zinish nation, called Quarakhata.

Bishop Jordānus, in his description of the world, sets down Abyssinia as the kingdom of Prester John. Abyssinia used to be called "Middle India."

Otto of Freisingen is the first author to mention him. This Otto wrote a chronicle to the date 1156. He says that John was of the family of the Magi, and ruled over the country of these Wise Men. Otto tells us that Prester John had "a sceptre of emeralds."

Maimonĭdês, about the same time (twelfth century), mentions him, but calls him "Prester-Cuan."

Before 1241 a letter was addressed by "Prester John" to Manuel Comnēnus, emperor of Constantinople. It is preserved in the *Chronicle* of Albericus Trium Fontium, who gives for its date 1165.

Mandeville calls Prester John a lineal descendant of Ogier, the Dane. He tells us that Ogier, with fifteen others, penetrated into the north of India, and divided the land amongst his followers. John was made sovereign of Teneduc, and was called "Prester" because he converted the natives to the Christian faith.

Another tradition says that Prester John had seventy kings for his vassals, and was seen by his subjects only three times in a year.

In *Orlando Furioso,* Prester John is called by his subjects "Senāpus, king of Ethiopia." He was blind, and though the richest monarch of the world, he pined with famine, because harpies flew off with his food by way of punishment for wanting to add paradise to his empire. The plague, says the poet, was to cease "when a stranger appeared on a flying griffin." This stranger was Astolpho, who drove the harpies to Cocy'tus. Prester John, in return for this service, sent 100,000 Nubians to the aid of Charlemagne. Astolpho supplied this contingent with horses by throwing stones into the air, and made transport-ships to convey them to France by casting leaves into the sea. After the death of Agramant, the Nubians were sent home, and then the horses became stones again, and the ships became leaves (bks. xvii.–xix.).

Pretender (*The Young*), Prince Charles Edward Stuart, son of James Francis Edward Stuart (called "The *Old* Pre-

tender"). James Francis was the son of James II., and Charles Edward was the king's grandson.—Sir W. Scott, *Waverley* (time, George II.).

Charles Edward was defeated at Cullōden in 1746, and escaped to the Continent.

God bless the king—I mean the "Faith's defender;"
God bless—no harm in blessing—the Pretender.
Who that Pretender is, and who is king,
God bless us all! that's quite another thing.
Ascribed by Sir W. Scott to John Byrom (in *Redgauntlet*).

The mistress of Charles Edward Stuart was Miss Walkingshaw.

Prettyman (*Prince*), in love with Cloris. He is sometimes a fisherman, and sometimes a prince.—Duke of Buckingham, *The Rehearsal* (1671).

*** "Prince Prettyman" is said to be a parody on "Leonidas" in Dryden's *Marriage-à-la-mode.*

Pri'amus (*Sir*), a knight of the Round Table. He possessed a phial, full of four waters that came from paradise. These waters instantly healed any wounds which were touched by them.

"My father," says Sir Priamus, "is lineally descended of Alexander and of Hector by right line. Duke Josuê and Machabæus were of our lineage. I am right inheritor of Alexandria, and Affrike of all the out isles."

And Priamus took from his page a phial, full of four waters that came out of paradise; and with certain balm nointed he their wounds, and washed them with that water, and within an hour after they were both as whole as ever they were.—Sir T. Malory, *History of Prince Arthur*, i. 97 (1470).

Price (*Matilda*), a miller's daughter; a pretty, coquettish young woman, who marries John Browdie, a hearty Yorkshire corn-factor.—C. Dickens, *Nicholas Nickleby* (1838).

Pride (*Sir*), first a drayman, then a colonel in the parliamentary army.—S. Butler, *Hudibras* (1663–78).

Pride of Humility. Antisthĕnês, the Cynic, affected a very ragged coat; but Socrătês said to him, "Antisthenês, I can see your vanity peering through the holes of your coat."

Pride's Purge, a violent invasion of parliamentary rights by Colonel Pride, in 1649. At the head of two regiments of soldiers he surrounded the House of Commons, seized forty-one of the members and shut out 160 others. None were allowed into the House but those most friendly to Cromwell. This fag-end went by the name of "the Rump."

Pridwin or Priwen, Prince Arthur's shield.

Arthur placed a golden helmet upon his head, on which was engraven the figure of a dragon; and on his shoulders his shield, called Priwen, upon which the picture of the blessed Mary, mother of God, was painted; then, girding on his Caliburn, which was an excellent sword, made in the isle of Avallon; he took in his right hand his lance, Ron, which was hard, broad, and fit for slaughter.—Geoffrey, *British History*, ix. 4 (1142).

Priest of Nature, Sir Isaac Newton (1642–1727).

Lo! Newton, priest of nature, shines afar,
Seans the wide world, and numbers every star.
Campbell, *Pleasures of Hope*, i. (1799).

Prig, a knavish beggar.—Beaumont and Fletcher, *The Beggars' Bush* (1622).

Prig (*Betsey*), an old monthly nurse, "the frequent pardner" of Mrs. Gamp; equally ignorant, equally vulgar, equally selfish, and brutal to her patients.

"Betsey," said Mrs. Gamp, filling her own glass, and passing the teapot [*of gin*], "I will now propoge a toast: 'My frequent pardner, Betsey Prig.'" "Which, altering the name to Sairah Gamp, I drink," said Mrs. Prig, "with love and tenderness."—C. Dickens, *Martin Chuzzlewit*, xlix. (1843).

Prim'er (*Peter*), a pedantic country schoolmaster, who believes himself to be the wisest of pedagogues.—Samuel Foote, *The Mayor of Garratt* (1763).

Primitive Fathers (*The*). The five apostolic fathers contemporary with the apostles (viz., Clement of Rome, Barnăbas, Hermas, Ignatius and Polycarp), and the nine following, who all lived in the first three centuries:—Justin, Theoph'ilus of Antioch, Irenæus, Clement of Alexandria, Cyprian of Carthage, Orĭgen, Gregory "Thaumatur'gus," Dionysius of Alexandria and Tertullian.

*** For the "Fathers" of the fourth and fifth centuries see Greek Church, Latin Church.

Primrose (*The Rev. Dr. Charles*), a clergyman rich in heavenly wisdom, but poor indeed in all worldly knowledge. Amiable, charitable, devout, but not without his literary vanity, especially on the Whistonian theory about second marriages. One admires his virtuous indignation against the "washes," which he deliberately demolished with the poker. In his prosperity his chief "adventures were by the fireside, and all his migrations were from the blue bed to the brown."

Mrs. [*Deborah*] *Primrose*, the doctor's wife, full of motherly vanity, and desirous to appear *genteel*. She could read without much spelling, prided herself on her housewifery, especially on her gooseberry wine, and was really proud of her excellent husband.

(She was painted as "Venus," and the vicar, in gown and bands, was presenting to her his book on "second marriages," but when complete the picture was found to be too large for the house.)

George Primrose, son of the vicar. He went to Amsterdam to teach the Dutch English, but never once called to mind that he himself must know something of Dutch before this could be done. He becomes Captain Primrose, and marries Miss Wilmot, an heiress.

(Goldsmith himself went to teach the French English under the same circumstances.)

Moses Primrose, younger son of the vicar, noted for his greenness and pedantry. Being sent to sell a good horse at a fair, he bartered it for a gross of green spectacles, with copper rims and shagreen cases, of no more value than Hodge's razors (ch. xii.).

Olivia Primrose, the eldest daughter of the doctor. Pretty, enthusiastic, a sort of Hebê in beauty. "She wished for many lovers," and eloped with Squire Thornhill. Her father found her at a roadside inn called the Harrow, where she was on the point of being turned out of the house. Subsequently, she was found to be legally married to the squire.

Sophia Primrose, the second daughter of Dr. Primrose. She was "soft, modest, and alluring." Not like her sister, desirous of winning all, but fixing her whole heart upon one. Being thrown from her horse into a deep stream, she was rescued by Mr. Burchell (*alias* Sir William Thornhill), and being abducted, was again rescued by him. She married him at last. — Goldsmith, *Vicar of Wakefield* (1766).

Prince of Alchemy, Rudolph II., kaiser

of Germany; also called "The German Trismegistus" (1552, 1576–1612).

Prince of Angels, Michael.

So spake the prince of angels. To whom thus
The Adversary [i.e. *Satan*].
Milton, *Paradise Lost,* vi. 281 (1665).

Prince of Celestial Armies, Michael, the archangel.

Go, Michael, of celestial armies prince.
Milton, *Paradise Lost,* vi. 44 (1665).

Prince of Darkness, Satan (*Eph.* vi 12).

Whom thus the prince of darkness answered glad:
"Fair daughter,
High proof ye now have given to be the race
Of Satan (I glory in the name)."
Milton, *Paradise Lost,* x, 383 (1665).

Prince of Hell, Satan.

And with them comes a third of regal port,
But faded splendor wan; who by his gait
And fierce demeanor seems the prince of Hell.
Milton, *Paradise Lost,* iv. 868 (1665).

Prince of Life, a title given to Christ (*Acts* iii. 15).

Prince of Peace, a title given to the Messiah (*Isaiah* ix. 6).

Prince of Peace, Don Manuel Godoy, of Badajoz. So called because he concluded the "peace of Basle" in 1795, between France and Spain (1757–1851).

Prince of the Air, Satan.

. . . Jesus, son of Mary, second Eve,
Saw Satan fall, like lightning, down from heaven,
Prince of the air.
Milton, *Paradise Lost,* x. 185 (1665).

Prince of the Devils, Satan (*Matt.* xii. 24).

Prince of the Kings of the Earth, a title given to Christ (*Rev.* i. 5).

Prince of the Power of the Air, Satan (*Eph.* ii. 2).

Prince of this World, Satan (*John* xiv. 30).

Princes. It was Prince Bismarck, the German Chancellor, who said to a courtly attendant, "Let princes be princes, and mind your own business."

Prince's Peers, a term of contempt applied to peers of low birth. The phrase arose in the reign of Charles VII., of France, when his son Louis (afterwards Louis XI.) created a host of riff-raff peers, such as tradesmen, farmers, and mechanics, in order to degrade the aristocracy, and thus weaken its influence in the state.

Printed Books. The first book produced in England, was printed in England in 1477, by William Caxton, in the Almonry, at Westminster, and was entitled *The Dictes and Sayings of the Philosophers.*

The Rev. T. Wilson says: "The press at Oxford existed ten years before there was any press in Europe, except those of Haarlem and Mentz." The person who set up the Oxford press was Corsellis, and his first printed book bore the date of 1468. The colophon of it ran thus: "Explicit exposicio Sancti Jeronimi in simbolo apostolorum ad papam laurēcium. Impressa Oxonii Et finita Anno Domini Mccccclxviij., xvij. die Decembris." The book is a small quarto of forty-two leaves, and was first noticed in 1664 by Richard Atkins in his *Origin and Growth of Printing.* Dr. Conyers Middleton, in 1735, charged Atkins with forgery. In 1812, S. W. Singer defended the book. Dr. Cotton

took the subject up in his *Typographical Gazetteer* (first and second series).

Prior (*Matthew*). The monument to this poet in Westminster Abbey was by Rysbrack; executed by order of Louis XIV.

Priory (*Lord*), an old-fashioned husband, who actually thinks that a wife should "love, honor, and obey" her husband; nay, more, that "forsaking all others, she should cleave to him so long as they both should live."

Lady Priory, an old-fashioned wife, but young and beautiful. She was, however, so very old-fashioned that she went to bed at ten and rose at six; dressed in a cap and gown of her own making; respected and loved her husband; discouraged flirtation; and when assailed by any improper advances, instead of showing temper or conceited airs, quietly and tranquilly seated herself to some modest household duty till the assailant felt the irresistible power of modesty and virtue.—Mrs. Inchbald, *Wives as They Were and Maids as They Are* (1797).

Priscian, a great grammarian of the fifth century. The Latin phrase, *Diminuĕre Prisciani caput* ("to break Priscian's head"), means to "violate the rules of grammar." (See Pegasus.)

Some, free from rhyme or reason, rule or check,
Break Priscian's head, and Pegasus's neck.
Pope, *The Dunciad*, iii. 161 (1728).

Quakers (that like to lanterns, bear
Their light within them) will not swear . .
And hold no sin so deeply red
As that of breaking Priscian's head.
Butler, *Hudibras*, II. ii. 219, etc. (1664).

Priscilla, daughter of a noble lord. She fell in love with Sir Aladine, a poor knight. — Spenser, *Faëry Queen*, vi. 1 (1596).

Priscilla, the beautiful puritan in love with John Alden. When Miles Standish, a bluff old soldier, in the middle of life, wished to marry her, he asked John Alden to go and plead his cause; but the puritan maiden replied archly, "Why don't you speak for yourself, John?" Upon this hint, John did speak for himself, and Priscilla listened to his suit.—Longfellow, *The Courtship of Miles Standish* (1858).

Priscilla. Fragile, pretty, simple girl, whom Hollingsworth and Coverdale love, instead of falling victims to the superb Zenobia. She is thin-blooded and weak-limbed, and her very helplessness charms the strong men, who suppose themselves proof against love of the ordinary kind.—Nathaniel Hawthorne, *The Blithedale Romance* (1852).

Prison Life Endeared. The following are examples of prisoners who, from long habit, have grown attached to prison life:—

Comte de Lorge was confined for thirty years in the Bastile, and when liberated (July 14, 1789) declared that freedom had no joys for him. After imploring in vain to be allowed to return to his dungeon, he lingered for six weeks and pined to death.

Goldsmith says, when Chinvang the Chaste, ascended the throne of China, he commanded the prisons to be thrown open. Among the prisoners was a venerable man of 85 years of age, who implored that he might be suffered to return to his cell. For sixty-three years he had lived in its gloom and solitude, which he preferred to the glare of the sun and the bustle of a city.—*A Citizen of the World* lxxiii. (1759).

Mr. Cogan once visited a prisoner of

Priscilla

Davidson Knowles, Artist *R. Taylor, Engraver*

"*SHE, the Puritan girl, in the solitude of the forest,*
Making the humble house and the modest apparel of homespun,
Beautiful with her beauty, and rich with the breath of her being.

* * * * * * * * * * *

Still John Alden went on, unheeding the words of Priscilla,
Urging the suit of his friend, explaining, persuading, expanding;
Spoke of his courage and skill, and of all his battles in Flanders,
How with the people of God he had chosen to suffer affliction,
How, in return for his zeal, they had made him Captain of Plymouth.

* * * * * * * * * * *

But as he warmed and glowed in his simple and eloquent language,
Quite forgetful of self, and full of the praise of his rival,
Archly the maiden smiled, and with eyes overrunning with laughter,
Said, in a tremulous voice, 'Why don't you speak for yourself, John?'"

Longfellow's "The Courtship of Miles Standish."

PRISCILLA.

state in the King's Bench prison, who told him he had grown to like the subdued light and extreme solitude of his cell; he even liked the spots and patches on the wall, the hardness of his bed, the regularity, and the freedom from all the cares and worries of active life. He did not wish to be released, and felt sure he should never be so happy in any other place.

A woman of Leyden, on the expiration of a long imprisonment, applied for permission to return to her cell, and added, if the request was refused as a favor, she would commit some offence which should give her a title to her old quarters.

A prisoner condemned to death had his sentence commuted to seven years' close confinement on a bed of nails. After the expiration of five years, he declared, if ever he were released, he should adopt from choice what habit had rendered so agreeable to him.

Prisoner of Chillon, Françoise de Bonnivard, a Frenchman, who resided at Geneva, and made himself obnoxious to Charles III., duc de Savoie, who incarcerated him for six years in a dungeon of the Château de Chillon, at the east end of the lake of Geneva. The prisoner was ultimately released by the Bernese, who were at war with Savoy.

Byron has founded on this incident his poem entitled *The Prisonor of Chillon*, but has added two brothers, whom he supposes to be imprisoned with Françoise, and who die of hunger, suffering, and confinement. In fact, the poet mixes up Dantê's tale about Count Ugolino with that of Françoise de Bonnivard, and has produced a powerful and affecting story, but it is not historic.

Prisoner of State (*The*), Ernest de Fridberg. E. Sterling has a drama so called. (For the plot, see ERNEST DE FRIDBERG.)

Pritchard (*William*), commander of H. M. sloop, the *Shark*.—Sir W. Scott, *Guy Mannering* (time, George II.).

Priu'li, a senator of Venice, of unbending pride. His daughter had been saved from the Adriatic by Jaffier, and gratitude led to love. As it was quite hopeless to expect Priuli to consent to the match, Belvidera eloped in the night, and married Jaffier. Priuli now discarded them both. Jaffier joined Pierre's conspiracy to murder the Venetian senators, but in order to save his father-in-law, revealed to him the plot under the promise of a general free pardon. The promise was broken, and all the conspirators except Jaffier were condemned to death by torture. Jaffier stabbed Pierre, to save him from the wheel, and then killed himself. Belvidera went mad and died. Priuli lived on, a broken-down old man, sick of life, and begging to be left alone in some "place that's fit for mourning." "There, all leave me:

> Sparing no tears when you this tale relate,
> But bid all cruel fathers dread my fate."

T. Otway, *Venice Preserved*, v. the end (1682).

Privolvans, the antagonists of the Subvolvans.

> These silly, ranting Privolvans
> Have every summer their campaigns,
> And muster like the warlike sons
> Of Rawhead and of Bloody-bones.

S. Butler, *The Elephant in the Moon*, v. 85 (1754).

Probe (1 *syl.*), a priggish surgeon, who magnifies mole-hill ailments into mountain maladies, in order to enhance his skill and increase his charges. Thus, when

Lord Foppington received a small flesh-wound in the arm from a foil, Probe drew a long face, frightened his lordship greatly, and pretended the consequences might be serious; but when Lord Foppington promised him £500 for a cure, he set his patient on his legs the next day.—Sheridan, *A Trip to Scarborough* (1777).

Procida (*John of*), a tragedy by S. Knowles (1840). John of Procida was an Italian gentleman of the thirteenth century, a skillful physician, high in favor with King Fernando II., Conrad, Manfred, and Conrad'ine. The French invaded the island, put the last two monarchs to the sword, usurped the sovereignty, and made Charles d'Anjou king. The cruelty, licentiousness, and extortion of the French being quite unbearable, provoked a general rising of the Sicilians, and in one night (*Sicilian Vespers*, March 30, 1282), every Frenchman, Frenchwoman, and French child in the whole island was ruthlessly butchered. Procĭda lost his only son Fernando, who had just married Isoline (3 *syl.*), the daughter of the French governor of Messina. Isoline died broken-hearted, and her father, the governor, was amongst the slain. The crown was given to John of Procida.

Procris, the wife of Cephălos. Out of jealousy she crept into a wood to act as a spy upon her husband. Cephalos, hearing something move, discharged an arrow in the direction of the rustling, thinking it to be caused by some wild beast, and shot Procris. Jupiter, in pity, turned Procris into a star.—*Greek and Latin Mythology.*

The unerring dart of Procris. Diana gave Procris a dart which never missed its aim, and after being discharged returned back to the shooter.

Procrus'tes (3 *syl.*), a highwayman of Attica, who used to place travellers on a bed; if they were too short he stretched them out till they fitted it, if too long he lopped off the redundant part. *Greek Mythology.*

Critic, more cruel than Procrustes old,
Who to his iron bed by torture fits
Their nobler parts, the souls of suffering wits.
Mallet, *Verbal Criticism* (1734).

Proctor's Dogs or *Bull-Dogs*, the two "runners" or officials who accompany a university proctor in his rounds, to give chase to recalcitrant gownsmen.

And he had breathed the proctor's dogs [*was a member of Oxford or Cambridge University*].
Tennyson, prologue of *The Princess* (1830).

Prodigal (*The*), Albert VI. duke of Austria (1418, 1439–1463).

Prodigy of France (*The*). Guillaume Budé was so called by Erasmus (1467–1540).

Prodigy of Learning (*The*). Samuel Hahnemann, the German, was so called by J. P. Richter (1755–1843).

Professor (*The*). The most important member of the party gathered about the social board in O. W. Holmes's *Autocrat of the Breakfast-Table* (1858).

Profound (*The*), Richard Middleton, an English scholastic divine (*–1304).

Profound Doctor (*The*), Thomas Bradwardine, a schoolman. Also called "The Solid Docter" (*–1349).

Ægidius de Columna, a Sicilian schoolman, was called "The Most Profound Doctor" (*–1316).

Progne (2 *syl.*), daughter of Pandĭon,

and sister of Philomēla. Prognê was changed into a swallow, and Philomela into a nightingale.—*Greek Mythology.*

As Prognê or as Philomela mourns . . .
So Bradamant laments her absent knight.
Ariosto, *Orlando Furioso*, xxiii. (1516).

Prome'thean Unguent (*The*), made from the extract of a herb on which some of the blood of Promētheus (3 *syl.*), had fallen. Medea gave Jason some of this unguent, which rendered his body proof against fire and warlike instruments.

Prome'theus (3 *syl.*) taught man the use of fire, and instructed him in architecture, astronomy, mathematics, writing, rearing cattle, navigation, medicine, the art of prophecy, working metal, and, indeed, every art known to man. The word means "forethought," and forethought is the father of invention. The tale is that he made man of clay, and, in order to endow his clay with life, stole fire from heaven and brought it to earth in a hollow tube. Zeus, in punishment, chained him to a rock, and sent an eagle to consume his liver daily; during the night it grew again, and thus his torment was ceaseless, till Herculês shot the eagle, and unchained the captive.

Learn the while, in brief,
That all arts come to mortals from Prometheus.
E. B. Browning, *Prometheus Bound* (1850).

Truth shall restore the light by Nature given,
And, like Prometheus, bring the fire from heaven.
Campbell, *Pleasures of Hope*, i. (1700).

*** Percy B. Shelley has a classical drama entitled *Prometheus Unbound* (1819).

James Russell Lowell has a noble poem entitled *Prometheus*, beginning,—

"One after one the stars have risen and set,
Sparkling upon the hoarfrost on my chain."

Prompt, the servant of Mr. and Miss Blandish. General Burgoyne, *The Heiress* (1781).

Pronando (*Rast*). The early lover of Anne Douglas. He is handsome, weak, and attractive in disposition, a favorite with all his friends. His pliant character and good-natured vanity make him a prey to the whimsical fascinations of Tita, Anne's "little sister," whom he marries instead of his first betrothed.—Constance Fenimore Woolson, *Anne* (1882).

Pronouns. It was of Henry Mossop, tragedian (1729–1773), that Churchill wrote the two lines:

In monosyllables his thunders roll—
He, she, it, and we, ye, they, fright the soul;

because Mossop was fond of emphasizing his pronouns and little words.

Prophecy. Jourdain, the wizard, told the duke of Somerset, if he wished to live, to "avoid where castles mounted stand." The duke died in an ale-house called the Castle, in St. Alban's.

. . . underneath an ale-house' paltry sign,
The Castle, in St. Alban's, Somerset
Hath made the wizard famous in his death.
Shakespeare, 2 *Henry VI.* act v. sc. 2 (1591).

Similar prophetic equivokes were told to Henry IV., Pope Sylvester II., and Cambysês (see JERUSALEM).

Aristomĕnês was told by the Delphic oracle to "flee for his life when he saw a goat drink from the river Neda." Consequently, all *goats* were driven from the banks of this river; but one day, Theŏclos observed that the branches of a fig tree bent into the stream, and it immediately flashed into his mind that the Messenian word for *fig tree* and *goat* was the same. The pun or equivoke will be better understood by an English reader if for *goat* we read *ewe*, and bear in mind that *yew* is to the ear the same word; thus:

When an *ewe* [*yew*] stops to drink of the "Severn," then fly,
And look not behind, for destruction is nigh.

Prophetess (*The*), Ayē'shah, the second and beloved wife of Mahomet. It does not mean that she prophesied, but, like *Sultana*, it is simply a title of honor. He was the *Prophet*, she the *Prophēta* or Madam Prophet.

Prose (*Father of English*), Wycliffe (1324–1384).

Prose (*Father of Greek*), Herodotus (B.C. 484–408).

Prose (*Father of Italian*), Boccaccio (1313–1375).

Pros'erpine (3 *syl.*), called *Proserpĭna* in Latin, and "Proser'pin" by Milton, was daughter of Ce'rês. She went to the field of Enna to amuse herself by gathering asphodels, and being tired, fell asleep. Dis, the god of Hell, then carried her off, and made her queen of the infernal reions. Cerês wandered for nine days over the world disconsolate, looking for her daughter, when Hec'ate (2 *syl.*) told her she had heard the girl's cries, but knew not who had carried her off. Both now went to Olympus, when the sun-god told them the true state of the case.

N.B.—This is an allegory of seed-corn.

Not that fair field
Of Enna, where Proser'pin, gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered—which cost Cerês all that pain
To seek her thro' the world.
Milton, *Paradise Lost*, iv. 268 (1665).

Prosperity Robinson, Frederick Robinson, afterwards Viscount Goderich and earl of Ripon, chancellor of the exchequer in 1823. So called by Cobbett, from his boasting about the prosperity of the country just a little before the great commercial crisis of 1825.

Pros'pero, the banished duke of Milan, and father of Miranda. He was deposed by his brother, Antonio, who sent him to sea with Miranda in a "rotten carcass of a boat," which was borne to a desert island. Here Prospero practised magic. He liberated Ariel from the rift of a pine tree, where the witch Syc'orax had confined him for twelve years, and was served by that bright spirit with true gratitude. The only other inhabitant of the island was Calĭban, the witch's "welp." After a residence in the island of sixteen years, Prospero raised a tempest by magic to cause the shipwreck of the usurping duke and of Ferdinand, his brother's son. Ferdinand fell in love with his cousin, Miranda, and eventually married her.—Shakespeare, *The Tempest* (1609).

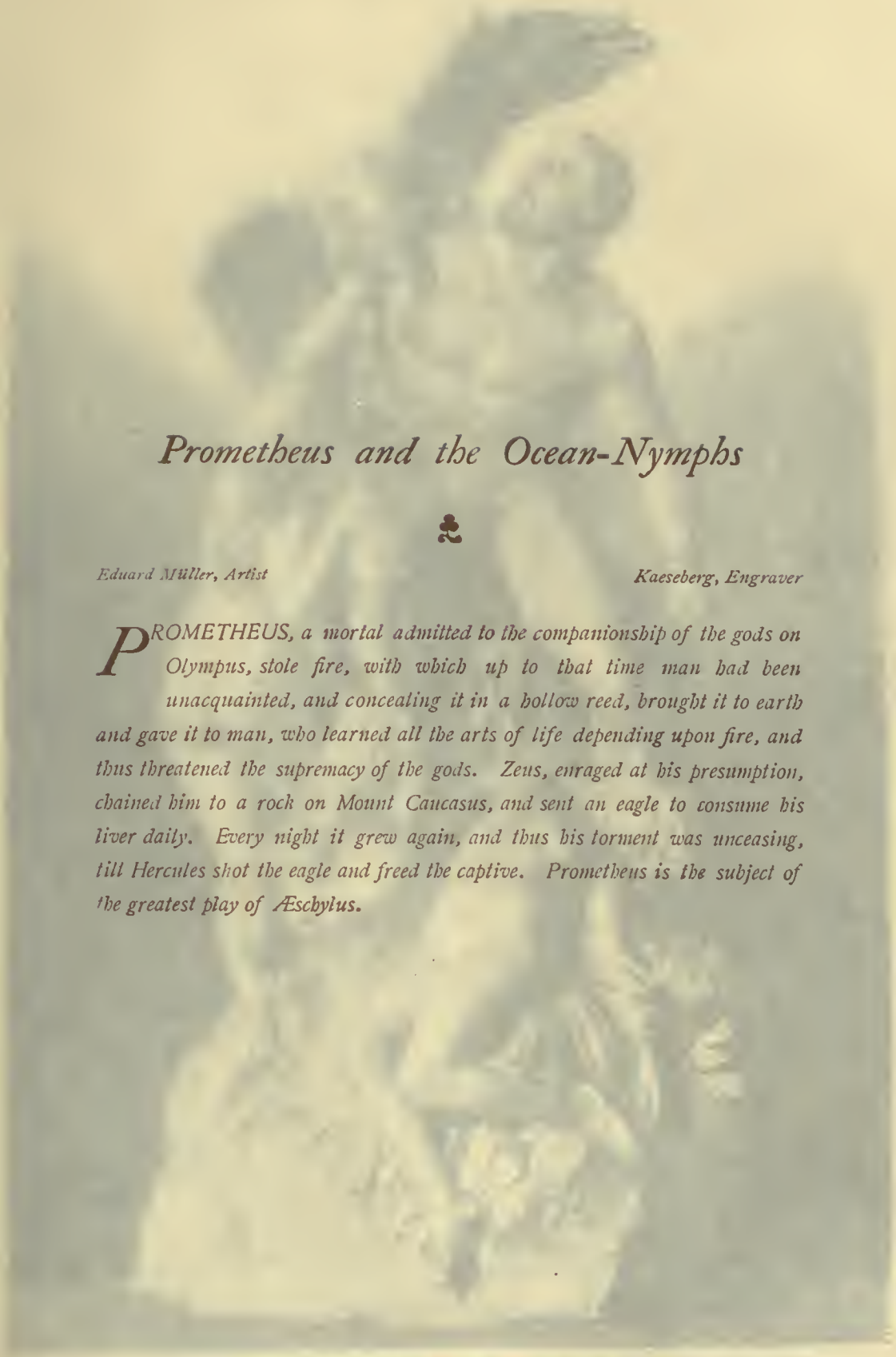
Still they kept limping to and fro,
Like Ariels round old Prospero,
Saying, "Dear master, let us go."
But still the old man answered, "No!"
T. Moore, *A Vision.*

Pross (*Miss*), a red-haired, ungainly creature, who lived with Lucie Manette, and dearly loved her. Miss Pross, although eccentric, was most faithful and unselfish.

Her character (dissociated from stature) was shortness. . . It was characteristic of this lady that whenever her original proposition was questioned, she exaggerated it.—C. Dickens, *A Tale of Two Cities*, ii. 6 (1859).

Proterius of Cappadōcia, father of Cyra. (See SINNER SAVED.)

Protesila'os, husband of Laodamīa. Being slain at the siege of Troy, the dead body was sent home to his wife, who



Prometheus and the Ocean-Nymphs

Eduard Müller, Artist *Kaeseberg, Engraver*

PROMETHEUS, a mortal admitted to the companionship of the gods on Olympus, stole fire, with which up to that time man had been unacquainted, and concealing it in a hollow reed, brought it to earth and gave it to man, who learned all the arts of life depending upon fire, and thus threatened the supremacy of the gods. Zeus, enraged at his presumption, chained him to a rock on Mount Caucasus, and sent an eagle to consume his liver daily. Every night it grew again, and thus his torment was unceasing, till Hercules shot the eagle and freed the captive. Prometheus is the subject of the greatest play of Æschylus.

PROMETHEUS AND THE OCEAN NYMPHS.

prayed that she might talk with him again, if only for three hours. Her prayer was granted, but when Protesilāos returned to death, Laodamia died also.—*Greek Mythology.*

In Fénelon's *Télémaque* "Protésilaos" is meant for Louvois, the French minister of state.

Protestant Duke (*The*), James, duke of Monmouth, a love-child of Charles II. So called because he renounced the Roman faith, in which he had been brought up, and became a Protestant (1619–1685).

Protestant Pope (*The*), Gian Vincenzo Ganganelli, Pope Clement XIV. So called from his enlightened policy, and for his bull suppressing the Jesuits (1705, 1769–1774).

Proteus [*Pro-tuce*], a sea-god who resided in the Carpathian Sea. He had the power of changing his form at will. Being a prophet also, Milton calls him "the Carpathian wizard."—*Greek Mythology.*

> By hoary Nereus' wrinkled look,
> And the Carpathian wizard's hook [*or trident*].
> Milton, *Comus* (1634).

Periklym'enos, son of Neleus (2 *syl.*), had the power of changing his form into a bird, beast, reptile, or insect. As a bee he perched on the chariot of Heraklês (*Hercules*), and was killed.

Aristogīton, from being dipped in the Achelōus (4 *syl.*), received the power of changing his form at will.—Fénelon, *Télémaque*, xx. (1700).

The genii, both good and bad, of Eastern mythology, had the power of changing their form instantaneously. This is powerfully illustrated by the combat between the queen of Beauty and the son of Eblis. The genius first appeared as an enormous lion, but the queen of Beauty plucked out a hair which became a scythe, with which she cut the lion in pieces. The head of the lion now became a scorpion, and the princess changed herself into a serpent; but the scorpion instantly made itself an eagle, and went in pursuit of the serpent. The serpent, however, being vigilant, assumed the form of a white cat; the eagle in an instant changed to a wolf, and the cat, being hard pressed, changed into a worm; the wolf changed to a cock, and ran to pick up the worm, which, however, became a fish before the cock could pick it up. Not to be outwitted, the cock transformed itself into a pike to devour the fish, but the fish changed into a fire, and the son of Eblis was burnt to ashes before he could make another change.—*Arabian Nights* ("The Second Calender").

Proteus or *Protheus*, one of the two gentlemen of Verona. He is in love with Julia. His servant is Launce, and his father Anthonio or Antonio. The other gentleman is called Valentine, and his lady love is Silvia.—Shakespeare, *The Two Gentlemen of Verona* (1594).

Shakespeare calls the word *Pro'-tĕ-us.* Malone, Dr. Johnson, etc., retain the *h* in both names, but the Globe edition omits them.

Protevangelon ("*first evangelist*"), a gospel falsely attributed to St. James the Less, first bishop of Jerusalem, noted for its minute details of the Virgin and Jesus Christ. Said to be the production of L. Carīnus, of the second century.

> First of all we shall rehearse . . .
> The nativity of our Lord,
> As written in the old record
> Of the *Protevangelon.*
> Longfellow, *The Golden Legend* (1851).

Protocol (*Mr. Peter*), the attorney in Edinburgh, employed by Mrs. Margaret

Bertram, of Singleside.—Sir W. Scott, *Guy Mannering* (time, George II.).

Protosebastos (*The*), or SEBASTOCRATOR, the highest State officer in Greece.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Protospathaire (*The*), or general of Alexius Comnēnus, emperor of Greece. His name is Nicanor.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Proud (*The*). Tarquin II. of Rome, was called *Superbus* (reigned B.C. 535–510, died 496).

Otho IV., kaiser of Germany, was called "The Proud" (1175, 1209–1218).

Proud Duke (*The*), Charles Seymour, duke of Somerset. His children were not allowed to sit in his presence; and he spoke to his servants by signs only (*–1748).

Proudfute (*Oliver*), the boasting bonnet-maker at Perth.

Magdalen or *Maudie Proudfute*, Oliver's widow.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Proudie (*Dr.*), hen-pecked bishop of Barchester. A martinet in his diocese, a serf in his home.

Proudie (*Mrs.*), strong-willed, strong-voiced help-mate of the bishop. She lays down social, moral, religious and ecclesiastical laws with equal readiness and severity.—Anthony Trollope, *Framley Parsonage* and *Barchester Towers*.

Prout (*Father*), the pseudonym of Francis Mahoney, a humorous writer in *Fraser's Magazine*, etc. (1805–1866).

Provis, the name assumed by Abel Magwitch, Pip's benefactor. He was a convict, who had made a fortune, and whose chief desire was to make his protegé a gentleman. —C. Dickens, *Great Expectations* (1860).

Provoked Husband (*The*), a comedy by Cibber and Vanbrugh. The "provoked husband" is Lord Townly, justly annoyed at the conduct of his young wife, who wholly neglects her husband and her home duties for a life of gambling and dissipation. The husband seeing no hope of amendment, resolves on a separate maintenance; but then the lady's eyes are opened—she promises amendment, and is forgiven

*** This comedy was Vanbrugh's *Journey to London*, left unfinished at his death. Cibber took it, completed it, and brought it out under the title of *The Provoked Husband* (1728).

Provoked Wife (*The*), Lady Brute, the wife of Sir John Brute, is, by his ill manners, brutality, and neglect, "provoked" to intrigue with one Constant. The intrigue is not of a very serious nature, since it is always interrupted before it makes head. At the conclusion, Sir John says:

> Surly, I may be stubborn, I am not,
> For I have both forgiven and forgot.
> Sir J. Vanbrugh (1697).

Provost of Bruges (*The*), a tragedy based on "The Serf," in Leitch Ritchie's *Romance of History*. Published anonymously in 1836; the author is S. Knowles. The plot is this: Charles "the Good," earl of Flanders, made a law that a serf is always a serf till manumitted, and whoever marries a serf, becomes thereby a serf. Thus, if a prince married the daughter of a serf, the prince becomes a serf

himself, and all his children were serfs. Bertulphe, the richest, wisest, and bravest man in Flanders, was provost of Bruges. His beautiful daughter, Constance, married Sir Bouchard, a knight of noble descent; but Bertulphe's father had been Thanemar's serf, and, according to the new law, Bertulphe, the provost, his daughter, Constance, and the knightly son-in-law were all the serfs of Thanemar. The provost killed the earl, and stabbed himself; Bouchard and Thanemar killed each other in fight; and Constance died demented.

Prowler (*Hugh*), any vagrant or highwayman.

For fear of Hugh Prowler, get home with the rest.
T. Tusser, *Five Hundred Points of Good Husbandry*, xxxiii. 25 (1557).

Prudence (*Mistress*), the lady attendant on Violet, ward of Lady Arundel. When Norman, "the sea-captain," made love to Violet, Mistress Prudence remonstrated, "What will the countess say if I allow myself to see a stranger speaking to her ward?" Norman clapped a guinea on her left eye, and asked, "What see you now?" "Why, nothing with my left eye," she answered, "but the right has still a morbid sensibility." "Poor thing!" said Norman; "this golden ointment soon will cure it. What see you now, my Prudence?" "Not a soul," she said. — Lord Lytton, *The Sea-Captain* (1839).

Prudhomme (*Joseph*), "pupil of Brard and Saint-Omer," caligraphist and sworn expert in the courts of law. Joseph Prudhomme is the synthesis of bourgeois imbecility; radiant, serene, and self-satisfied; letting fall from his fat lips "one weak, washy, everlasting flood" of puerile aphorisms and inane circumlocutions. He says, "The car of the state floats on a precipice." "This sword is the proudest day of my life."—Henri Monnier, *Grandeur et Décadence de Joseph Prudhomme* (1852).

Pruddoterie (*Madame de la*). Character in comedy of *George Dandin*, by Molière.

Prue (*Miss*), a schoolgirl still under the charge of a nurse, very precocious and very injudiciously brought up. Miss Prue is the daughter of Mr. Foresight, a mad astrologer, and Mrs. Foresight, a frail nonentity.—Congreve, *Love for Love* (1695).

Prue. Wife of "I"; a dreamer. "Prue makes everything think well, even to making the neighbors speak well of her." Of himself Prue's husband says:

"How queer that a man who owns castles in Spain should be deputy book-keeper at $900 per annum!"—George William Curtis, *Prue and I* (1856).

Prunes and Prisms, the words which give the lips the right plie of the highly aristocratic mouth, as Mrs. General tells Amy Dorrit.

"'Papa' gives a pretty form to the lips. 'Papa,' 'potatoes,' 'poultry,' 'prunes and prisms.' You will find it serviceable if you say to yourself on entering a room, 'Papa, potatoes, poultry, prunes and prisms.'"—C. Dickens, *Little Dorrit* (1855).

General Burgoyne, in *The Heiress*, makes Lady Emily tell Miss Alscrip that the magic words are "nimini pimini;" and that if she will stand before her mirror and pronounce these words repeatedly, she cannot fail to give her lips that

happy plie which is known as the "Paphian mimp."—*The Heiress*, iii. 2 (1781).

Pru'sio, king of Alvarecchia, slain by Zerbi'no. — Ariosto, *Orlando Furioso* (1516).

Pry (*Paul*), one of those idle, meddling fellows, who, having no employment of their own, are perpetually interfering in the affairs of other people.—John Poole, *Paul Pry*.

Prydwen or PRIDWIN (*q.v.*), called in the *Mabinogion*, the ship of King Arthur. It was also the name of his shield. Taliessin speaks of it as a ship, and Robert of Gloucester as a shield.

Hys sseld that het Prydwen.
Myd ye suerd he was ygurd, that so strong was and keue;
Calybourne yt was ycluped, nas nour no such ye wene.
In ys right hond ys lance he nom, that ycluped was Ron.
I. 174.

Prynne (*Hester*). Handsome, haughty gentlewoman of English birth, married to a deformed scholar, whom she does not love. She comes alone to Boston, meets Arthur Dimmesdale, a young clergyman, and becomes his wife in all except in name. When her child is born she is condemned to stand in the pillory, holding it in her arms, to be reprimanded by officials, civic and clerical, and to wear, henceforward, upon her breast, the letter "A" in scarlet. Her fate is more enviable than that of her undiscovered lover, whose vacillations of dread and despair and determination to reveal all but move Hester to deeper pity and stronger love. She is beside him when he dies in the effort to bare his bosom and show the cancerous *Scarlet Letter* that has grown into his flesh while she wore hers outwardly. — Nathaniel Hawthorne, *The Scarlet Letter* (1850).

Psalmist (*The*). King David is called "The Sweet Psalmist of Israel" (2 *Sam.* xxiii. 1). In the compilation called *Psalms*, in the Old Testament, seventy-three bear the name of David, twelve were composed by Asaph, eleven by the sons of Korah, and one (*Psalm* xc.) by Moses.

Psycarpax (*i. e.* "*granary-thief*"), son of Troxartas, king of the mice. The frog king offered to carry the young Psycarpax over a lake; but a water-hydra made its appearance, and the frog-king, to save himself, dived under water, whereby the mouse prince lost his life. This catastrophe brought about the fatal *Battle of the Frogs and Mice*. Translated from the Greek into English verse by Parnell (1679–1717).

Psyche [*Si'.ke*], a most beautiful maiden, with whom Cupid fell in love. The god told her she was never to seek to know who he was; but Psychê could not resist the curiosity of looking at him as he lay sleep. A drop of the hot oil from Psychê's lamp falling on the love-god, woke him, and he instantly took to flight. Psychê now wandered from place to place, persecuted by Venus; but after enduring ineffable troubles, Cupid came at last to her rescue, married her, and bestowed on her immortality.

This exquisite allegory is from the *Golden Ass* of Apulēios. Lafontaine has turned it into French verse. M. Laprade (born 1812) has rendered it into French most exquisitely. The English version, by Mrs. Tighe, in six cantos, is simply unreadable.

Pternog'lyphus ("*bacon-scooper*"), one

Hester Prynne

H. G. Boughton, Artist *C. P. Slocombe, Engraver*

"*NEAR the cottage by the seashore, where Hester Prynne had dwelt, one afternoon, some children were at play, when they beheld a tall woman in a gray robe, approach the cottage-door. In all those years, it had never once been opened; but either she unlocked it, or the decaying wood and iron yielded to her hand, or she glided shadow-like through these impediments, and, at all events, went in.*

"*On the threshold, she paused—turned partly round,—for, perchance the idea of entering all alone, and all so changed, the home of so intense a former life, was more dreary and desolate than even she could bear. But her hesitation was only for an instant, though long enough to display a scarlet letter on her breast.*

"*And Hester Prynne had returned, and taken up her long-forsaken shame.*"

Hawthorne's "The Scarlet Letter."

Hester Prynne

H. C. Bunner as a

C. D. S[illegible]mple Engraver

"A[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

"And Hester Prynne [illegible], and [illegible] her [illegible] shame."

Hawthorne's "The Scarlet Letter."

HESTER PRYNNE.

of the mouse chieftains.—Parnell, *Battle of the Frogs and Mice*, iii. (about 1712).

Pternoph'agus ("*bacon-eater*"), one of the mouse chieftains.

But dire Pternophagus divides his way
Thro' breaking ranks, and leads the dreadful day.
No nibbling prince excelled in fierceness more,—
His parents fed him on the savage boar.
Parnell, *Battle of the Frogs and Mice*, iii. (about 1712).

Pternotractas ("*bacon-gnawer*"), father of "the meal-licker," Lycomilê (wife of Troxartas, "the bread-eater"). Psycarpas, the king of the mice, was son of Lycomilê, and grandson of Pternotractas. —Parnell, *Battle of the Frogs and Mice*, i. (about 1712).

Public Good (*The League of the*), a league between the dukes of Burgundy, Brittany, and other French princes against Louis XI.

Public'ola, of the *Despatch Newspaper*, was the *nom de plume* of Mr. Williams, a vigorous political writer.

Publius, the surviving son of Horatius after the combat between the three Horatian brothers against the three Curiatii of Alba. He entertained the Roman notion that "a patriot's soul can feel no ties but duty, and know no voice of kindred" if it conflicts with his country's weal. His sister was engaged to Caius Curiatius, one of the three Alban champions; and when she reproved him for "murdering" her betrothed, he slew her, for he loved Rome more than he loved friend, sister, brother, or the sacred name of father.—Whitehead, *The Roman Father* (1714).

Pucel. *La bel Pucel* lived in the tower of "Musyke." Graunde Amoure, sent thither by Fame to be instructed by the seven ladies of science, fell in love with her, and ultimately married her. After his death, Remembrance wrote his "epitaphy on his graue."—S. Hawes, *The Passe-tyme of Pleasure* (1506, printed 1515).

Pucelle (*La*), a surname given to Joan of Arc, the "Maid of Orleans" (1410–1431).

Puck, generally called Hobgoblin. Same as Robin Goodfellow. Shakespeare, in *Midsummer Night's Dream*, represents him as "a very Shetlander among the gossamer-winged, dainty-limbed fairies, strong enough to knock all their heads together, a rough, knurly-limbed, fawn-faced, shock-pated, mischievous little urchin."

He [*Oberon*] meeteth Puck, which most men call
Hobgoblin, and on him doth fall,
With words from phrenzy spoken.
"Hoh! hoh!" quoth Hob; "God save your grace . . ."
Drayton, *Nymphidia* (1593).

Pudding (*Jack*), a gormandizing clown. In French he is called *Jean Potage;* in Dutch, *Pickle-Herringe;* in Italian, *Macarōni;* in German, *John Sausage* (Hanswurst).

Puff, servant of Captain Loveit, and husband of Tag, of whom he stands in awe. —D. Garrick, *Miss in Her Teens* (1753).

Puff (*Mr.*), a man who had tried his hand on everything to get a living, and at last resorts to criticism. He says of himself, "I am a practitioner in panegyric, or to speak more plainly, a professor of the art of puffing."

"I open," says Puff, "with a clock striking, to beget an awful attention in the audience; it also marks the time, which is four o'clock in the morning, and saves a description of the rising

sun, and a great deal about gilding the eastern hemisphere."—Sheridan, *The Critic*, i. 1 (1779).

"God forbid," says Mr. Puff, "that in a free country, all the fine words in the language should be engrossed by the highest characters of the piece."—Sir W. Scott, *The Drama.*

Puff, publisher. He says:

"Panegyric and praise! and what will that do with the public? Why, who will give money to be told that Mr. Such-a-one is a wiser and better man than himself? No, no! 'tis quite, and clean out of nature. A good, sousing satire, now, well powdered with personal pepper, and seasoned with the spirit of party, that demolishes a conspicuous character, and sinks him below our own level—there, there, we are pleased; there we chuckle and grin, and toss the half-crowns on the counter."—Foote, *The Patron* (1764).

Pug, a mischievous little goblin, called "Puck" by Shakespeare.—B. Jonson, *The Devil is an Ass* (1616).

Puggie-Orrock, a sheriff's officer at Fairport.—Sir W. Scott, *The Antiquary* (time, George III.).

Pul'ci (*L.*), poet of Florence (1432–1487), author of the heroï-comic poem called *Morgantê Maggiorê*, a mixture of the bizarre, the serious, and the comic, in ridicule of the romances of chivalry. This *Don Juan* class of poetry has since been called *Bernesque*, from Francesco Berni, of Tuscany, who greatly excelled in it.

Pulci was sire of the half-serious rhyme,
Who sang when chivalry was more quixotic,
And revelled in the fancies of the time,
True knights, chaste dames, huge giants, kings despotic.

Byron, *Don Juan*, iv. 6 (1820).

Pulia'no, leader of the Nasamo'ni. He was slain by Rinaldo.—Ariosto, *Orlando Furioso* (1516).

Pumblechook, uncle to Joe Gargery, the blacksmith. He was a well-to-do corn-chandler, and drove his own chaise-cart. A hard-breathing, middle-aged, slow man was uncle Pumblechook, with fishy eyes and sandy hair, inquisitively on end. He called Pip, in his facetious way, "six-pen'orth of h'pence;" but when Pip came into his fortune, Mr. Pumblechook was the most servile of the servile, and ended every sentence with, "May I, Mr. Pip?" *i.e*, have the honor of shaking hands with you again.—C. Dickens, *Great Expectations* (1860).

Pumpernickel (*His Transparency*), a nickname by which the *Times* satirized the minor German princes.

Some ninety men and ten drummers constitute their whole embattled host on the parade-ground before their palace; and their whole revenue is supplied by a percentage on the tax levied on strangers at the Pumpernickel kursaal.—*Times*, July 18, 1866.

Pumpkin (*Sir Gilbert*), a country gentleman plagued with a ward (Miss Kitty Sprightly) and a set of servants all stage mad. He entertains Captain Charles Stanley, and Captain Harry Stukely at Strawberry Hall, when the former, under cover of acting, makes love to Kitty (an heiress), elopes with her, and marries her.

Miss Bridget Pumpkin, sister of Sir Gilbert, of Strawberry Hall. A Mrs. Malaprop. She says, "The Greeks, the Romans, and the Irish are barbarian nations who had plays;" but Sir Gilbert says, "they were all Jacobites." She speaks of "taking a degree at our principal adversity;" asks "if the Muses are a family living at Oxford," if so, she tells Captain Stukely, she will be delighted to "see them at Strawberry Hall, with any other of his friends." Miss Pumpkin hates "play acting," but does not object to love-making.—Jackman, *All the World's a Stage.*

Cupid and Psyche

Paul Baudry, Artist — *Charles Waltner, Engraver*

PSYCHE, the youngest of three daughters of a king, was so beautiful that she was worshipped as a second Venus. Jealous of her rival, the goddess called her son Cupid and commanded him to inspire Psyche with love for some abject wretch. Psyche is wafted by a zephyr to a palace, where she becomes the bride of Cupid, who, however, only comes to her under cover of night. Her sisters visit her and, making her believe that her husband is a serpent, persuade her to light a lamp and look at him while he sleeps. Astonished at the divine beauty of her husband, her hand trembles, and a drop of oil from the lamp falls upon him and awakens him, and to punish her for her curiosity he flies away and leaves her. Long wandering and many trials follow, but Jupiter at last thwarts the schemes of Venus, restores the lovers to each other, and bestows immortality upon Psyche.

CUPID AND PSYCHE.

Punch, derived from the Latin *Mimi*, through the Italian *Pullicenella.* It was originally intended as a characteristic representation. The tale is this: Punch, in a fit of jealousy, strangles his infant child, when Judy flies to her revenge. With a bludgeon she belabors her husband, till he becomes so exasperated that he snatches the bludgeon from her, knocks her brains out, and flings the dead body into the street. Here it attracts the notice of a police officer, who enters the house, and Punch flies to save his life. He is, however, arrested by an officer of the Inquisition, and is shut up in prison, from which he escapes by a golden key. The rest of the allegory shows the triumph of Punch over slander, in the shape of a dog, disease in the guise of a doctor, death, and the devil.

Pantalone was a Venetian merchant; *Dottore* a Bolognese physician; *Spaviento* a Neapolitan braggadocio; *Pullicinella* a wag of Apulia; *Giangurgolo* and *Coviello* two clowns of Calabria; *Gelsomino* a Roman beau; *Beltrame* a Milanese simpleton; *Brighella* a Ferrarese pimp; and *Arlecchino* a blundering servant of Bergamo. Each was clad in an appropriate dress, had a characteristic mask, and spoke the dialect of the place he represented.

Besides these there were *Amorosos* or *Innamoratos*, with their servettas, or waiting-maids, as *Smeraldina, Columbina, Spilletta*, etc., who spoke Tuscan.—Walker, *On the Revival of the Drama in Italy*, 249.

Punch, the periodical. The first cover was designed by A. S. Henning; the present one by R. Doyle.

Pure (*Simon*), a Pennsylvanian Quaker. Being about to visit London to attend the quarterly meeting of his sect he brings with him a letter of introduction to Obadiah Prim, a rigid, stern Quaker, and the guardian of Anne Lovely, an heiress worth £30,000. Colonel Feignwell, availing himself of this letter of introduction, passes himself off as Simon Pure, and gets established as the accepted suitor of the heiress. Presently the real Simon Pure makes his appearance, and is treated as an impostor and swindler. The colonel hastens on the marriage arrangements, and has no sooner completed them than Master Simon re-appears, with witnesses to prove his identity; but it is too late, and Colonel Feignwell freely acknowledges the "bold stroke he has made for a wife."—Mrs. Centlivre, *A Bold Stroke for a Wife* (1717).

Purefoy (*Master*), former tutor of Dr. Anthony Rochecliffe, the plotting royalist. —Sir W. Scott, *Woodstock* (time, Commonwealth).

Purgatory, by Dantê, in thirty-three cantos (1308). Having emerged from Hell, Dantê saw in the southern hemisphere four stars, "ne'er seen before, save by our first parents." The stars were symbolical of the four cardinal virtues (prudence, justice, fortitude and temperance). Turning round, he observed old Cato, who said that a dame from Heaven had sent him to prepare the Tuscan poet for passing through Purgatory. Accordingly, with a slender reed, old Cato girded him, and from his face he washed "all sordid stain," restoring to his face "that hue which the dun shades of Hell had covered and concealed" (canto i.). Dantê then followed his guide, Virgil, to a huge mountain in mid-ocean antipodal to Judea, and began the ascent. A party of spirits were ferried over at the same time by an angel, amongst whom was Casella, a musician, one of Dantê's friends. The mountain, he tells us, is

divided into terraces, and terminates in Earthly Paradise, which is separated from it by two rivers—Lethê and Eu'noe (3 *syl.*). The first eight cantos are occupied by the ascent, and then they come to the gate of Purgatory. This gate is approached by three stairs (faith, penitence and piety); the first stair is transparent white marble, as clear as crystal; the second is black and cracked; and the third is of blood-red porphyry (canto ix.). The porter marked on Dantê's forehead seven P's (*peccata*, "sins"), and told him he would lose one at every stage, till he reached the river which divided Purgatory from Paradise. Virgil continued his guide till they came to Lethê, when he left him during sleep (canto xxx.). Dantê was then dragged through the river Lethê, drank of the waters of Eunŏe, and met Beatrice, who conducted him till he arrived at the "sphere of unbodied light," when she resigned her office to St. Bernard.

Purgon, one of the doctors in Molière's comedy of *Le Malade Imaginaire.* When the patient's brother interfered, and sent the apothecary away with his clysters, Dr. Purgon got into a towering rage, and threatened to leave the house and never more visit it. He then said to the patient "Que vous tombiez dans la bradypepsie . . . de la bradypepsie dans la dyspepsie . . . de la dyspepsie dans l'apepsie . . . de l'apepsie dans la lienterie . . . de la lienterie dans la dyssenterie . . . de la dyssenterie dans l'hydropisie . . . et de l'hydropisie dans la privation de la vie."

Purita'ni (*I*), "the puritans," that is Elvi'ra, daughter of Lord Walton, also a puritan, affianced to Ar'turo (*Lord Arthur Talbot*) a cavalier. On the day of espousals, Arturo aids Enrichetta (*Henrietta, widow of Charles I.*), to escape; and Elvira, supposing that he is eloping, loses her reason. On his return, Arturo explains the facts to Elvira, and they vow nothing on earth shall part them more, when Arturo is arrested for treason, and led off to execution. At this crisis, a herald announces the defeat of the Stuarts, and Cromwell pardons all political offenders, whereupon Arturo is released, and marries Elvira.—Bellini's opera, *I Puritani* (1834).

Purley (*Diversions of*), a work on the analysis and etymology of English words, so called from Purley, where it was written by John Horne. In 1782 he assumed the name of Tooke, from Mr. Tooke, of Purley, in Surrey, with whom he often stayed, and who left him £8000 (vol. i., 1785; vol. ii., 1805).

Purple Island (*The*), the human body. It is the name of a poem in twelve cantos, by Phineas Fletcher (1633). Canto i. Introduction. Cantos ii.-v. An anatomical description of the human body, considered as an island kingdom. Cantos vi. The "intellectual" man. Cantos vii. The "natural man," with its affections and lusts. Canto viii. The world, the flesh, and the devil, as the enemies of man. Cantos ix., x. The friends of man who enable him to overcome these enemies. Cantos xi., xii. The battle of "Mansoul," the triumph, and the marriage of Eclecta. The whole is supposed to be sung to shepherds by Thirsil, a shepherd.

Pusil'lus, Feeble-mindedness personified in *The Purple Island*, by Phineas Fletcher (1633); "a weak, distrustful heart." Fully described in cantos viii. (Latin, *pusillus*, "pusillanimous.")

Puss-in-Boots, from Charles Per-

Psyche and Charon

A. Zick, Artist

PSYCHE is thus instructed to seek Proserpine in order to secure from her the beauty which Venus has commissioned her to bring.

*"Go on, without delay, till you arrive at the river of the Dead, where Charon, sternly demanding his fee, ferries the passengers over in his crazy boat to the further shore. * * * To this squalid old man give one of the pieces of money which you carry with you. But, above all things I warn you, be particularly cautious not to open or look in the box which you carry."*

Apuleius' "The Golden Ass."

PSYCHE AND CHARON.

rault's tale *Le Chat Botté* (1697). Perrault borrowed the tale from the *Nights* of Straparola, an Italian. Straparola's *Nights* were translated into French in 1585, and Perrault's *Contes de Fées* were published in 1697. Ludwig Tieck, the German novelist, reproduced the same tale in his *Volksmärchen* (1795), called in German *Der Gestiefelte Kater*. The cat is marvellously accomplished, and by ready wit or ingenious tricks secures a fortune and royal wife for his master, a penniless young miller, who passes under the name of the marquis de Car'abas. In the Italian tale, puss is called "Constantine's cat."

Pwyll's Bag (*Prince*), a bag that it was impossible to fill.

> Come thou in by thyself, clad in ragged garments, and holding a bag in thy hand, and ask nothing but a bagful of food, and I will cause that if all the meat and liquor that are in these seven cantreves were put into it, it would be no fuller than before. — *The Mabinogion* (Pwyll Prince of Dyved," twelfth century).

Pygma'lion, a sculptor of Cyprus. He resolved never to marry, but became enamored of his own ivory statue, which Venus endowed with life, and the sculptor married. Morris has a poem on the subject in his *Earthly Paradise* ("August"), and Gilbert a comedy.

> Fell in loue with these,
> As did Pygmalion with his carvèd tree.
> Lord Brooke. *Treatie on Human Learning* (1554–1628).

*** Lord Brooke calls the statue "a carved tree." There is a vegetable ivory, no doubt, one of the palm species, and there is the *ebon tree*, the wood of which is black as jet. The former could not be known to Pygmalion, but the latter might, as Virgil speaks of it in his *Georgics*, ii. 117, "India nigrum fert ebenum." Probably Lord Brooke blundered from the resemblance between *ebor* ("ivory") and *ebon*, in Latin "ebenum."

Pygmy, a dwarf. The pygmies were a nation of dwarfs always at war with the cranes of Scythia. They were not above a foot high, and lived somewhere at the "end of the earth"—either in Thrace, Ethiopia, India, or the Upper Nile. The pygmy women were mothers at the age of three, and old women at eight. Their houses were built of egg-shells. They cut down a blade of wheat with an axe and hatchet, as we fell huge forest trees.

One day, they resolved to attack Herculês in his sleep, and went to work as in a siege. An army attacked each hand, and the archers attacked the feet. Herculês awoke, and with the paw of his lion-skin overwhelmed the whole host, and carried them captive to King Eurystheus.

Swift has availed himself of this Grecian fable in his *Gulliver's Travels* ("Lilliput," 1726).

Pyke and Pluck (*Messrs.*), the tools and toadies of Sir Mulberry Hawk. They laugh at all his jokes, snub all who attempt to rival their patron, and are ready to swear to anything Sir Mulberry wishes to have confirmed.—C. Dickens, *Nicholas Nickleby* (1838).

Pylades and Orestes, inseparable friends. Pyladês was a nephew of King Agamemnon, and Orestês was Agamemnon's son. The two cousins contracted a friendship which has become proverbial. Subsequently, Pyladês married Orestês's sister, Electra.

Lagrange-Chancel has a French drama entitled *Oreste et Pylade* (1695). Voltaire also (*Oreste*, 1750). The two characters are introduced into a host of plays, Greek,

Italian, French, and English. (See ANDROMACHE.)

Pynchons (*The*). *Mr. Pynchon*, a "representative of the highest and noblest class" in the Massachusetts Colony; one of the first settlers in Agawam (Springfield, Mass.).

Mrs. Pynchon (a second wife), a woman of excellent sense, with thorough reverence for her husband.

Mary Pynchon, beautiful and winning girl, afterward wedded to Elizur Holyoke.

John Pynchon, a promising boy.—J. G. Holland, *The Bay Path* (1857).

Puncheon (*Col.*). An old bachelor, possessed of great wealth, and of an eccentric and melancholy turn of mind, the owner and tenant of the old Puncheon mansion. He dies suddenly, after a life of selfish devotion to his own interests, and is thus found when the house is opened in the morning.—Nathaniel Hawthorne, *The House of the Seven Gables* (1851).

Pyrac'mon, one of Vulcan's workmen in the smithy of Mount Etna. (Greek, *pûr akmôn*, "fire anvil.")

> Far passing Bronteus or Pyracmon great,
> The which in Lipari do day and night
> Frame thunderbolts for Jove.
> Speuser, *Faëry Queen*, iv. 5 (1596).

Pyramid. According to Diodo'rus Sic'ulus (*Hist.*, i.), and Pliny (*Nat. Hist.*, xxxvi. 12), there were 360,000 men employed for nearly twenty years upon one of the pyramids.

The largest pyramid was built by Cheops or Suphis, the next largest by Cephrēnês or Sen-Suphis, and the third by Menchērês, last king of the Fourth Egyptian dynasty, said to have lived before the birth of Abraham.

The Third Pyramid. Another tradition is that the third pyramid was built by Rhodŏpis or Rhodopê, the Greek courtezan. Rhodopis means the "rosy-cheeked."

> The Rhodopê that built the pyramid.
> Tennyson, *The Princess*, ii. (1830).

Pyr'amos (in Latin *Pyrămus*), the lover of Thisbê. Supposing Thisbê had been torn to pieces by a lion, Pyramos stabs himself in his unutterable grief "under a mulberry tree." Here Thisbê finds the dead body of her lover, and kills herself for grief on the same spot. Ever since then the juice of this fruit has been blood-stained.—*Greek Mythology.*

Shakespeare has introduced a burlesque of this pretty love story in his *Midsummer Night's Dream*, but Ovid has told the tale beautifully.

Pyrgo Polini'ces, an extravagant blusterer. (The word means "tower and town taker.")—Plautus, *Miles Gloriosus.*

> If the modern reader knows nothing of Pyrgo Polinicês and Thraso, Pistol and Parollês; if he is shut out from Nephelo-Coccygia, he may take refuge in Lilliput.—Macaulay.

*** "Thraso," a bully in Terence (*The Eunuch*); "Pistol," in the *Merry Wives of Windsor* and 2 *Henry IV.*; "Parollês," in *All's Well that Ends Well*; "Nephelo-Coccygia," or cloud cuckoo-town, in Aristophanê's (*The Birds*); and "Lilliput," in Swift (*Gulliver's Travels*).

Py'rocles (3 *syl.*) and his brother, Cy'moclês (3 *syl.*), sons of Acratês (*incontinence*). The two brothers are about to strip Sir Guyon, when Prince Arthur comes up and slays both of them.—Spenser, *Faëry Queen*, ii. 8 (1590).

Pyroc'les and Musidorous, heroes,

Puck and the Fairies

Arthur Hughes, Artist

Fairy

"*EITHER I mistake your shape and making quite,*
Or else you are that shrewd and knavish sprite,
*Called Robin Goodfellow * * **
Are not you he?

Puck

Thou speakest aright,
I am that merry wanderer of the night.''

Shakespeare's "Midsummer Night's Dream."

(By courtesy of Mitchell's, N. Y.)

Park and the Parks

PUCK AND THE FAIRIES.

whose exploits are told by Sir Philip Sidney in his *Arcadia* (1581).

Pyr'rho, the founder of the scepties or Pyrrhonian school of philosophy. He was a native of Elis, in Peloponne'sus, and died at the age of 90 (B.C. 285).

> It is a pleasant voyage, perhaps, to float,
> Like Pyrrho, on a sea of speculation.
> Byron, *Don Juan*, ix. 18 (1824).

*** "Pyrrhonism" means absolute and unlimited infidelity.

Pythag'oras, the Greek philosopher, is said to have discovered the musical scale from hearing the sounds produced by a blacksmith hammering iron on his anvil. —See *Dictionary of Phrase and Fable*, 722.

> As great Pythagoras of yore,
> Standing beside the blacksmith's door.
> And hearing the hammers, as he smote
> The anvils with a different note . . .
> . . . formed the seven-chorded lyre.
> Longfellow, *To a Child.*

Handel wrote an "air with variations" which he called *The Harmonious Blacksmith*, said to have been suggested by the sounds proceeding from a smithy, where he heard the village blacksmiths swinging their heavy sledges "with measured beat and slow."

Pyth'ias, a Syracusan soldier, noted for his friendship for Damon. When Damon was condemned to death by Dionysius, the new-made king of Syracuse, Pythias obtained for him a respite of six hours, to go and bid farewell to his wife and child. The condition of this respite was that Pythias should be bound, and even executed, if Damon did not return at the hour appointed. Damon returned in due time, and Dionysius was so struck with this proof of friendship, that he not only pardoned Damon, but even begged to be ranked among his friends. The day of execution was the day that Pythias was to have been married to Calanthê. —*Damon and Pythias*, a drama by R. Edwards (1571), and another by John Banim in 1825.

Python, a huge serpent engendered from the mud of the deluge, and slain by Apollo. In other words, pytho is the miasma or mist from the evaporation of the overflow, dried up by the sun. (Greek, *puthesthai*, "to rot;" because the serpent was left to rot in the sun.)

Q (*OLD*), the earl of March, afterwards duke of Queensberry, at the close of the last century and the beginning of this.

Quacks (*Noted*).

BECHIC, known for his "cough pills," consisting of *digitalis, white oxide of antimony* and *licorice.* Sometimes, but erroneously, called "Beecham's magic cough pills."

BOOKER (*John*), astrologer, etc. (1601–1667).

BOSSY (*Dr.*), a German by birth. He was well known in the beginning of the nineteenth century in Covent Garden, and in other parts of London.

BRODUM (eighteenth century). His "nervous cordial" consisted of *gentian root* infused in *gin.* Subsequently, a little *bark* was added.

CAGLIOSTRO, the prince of quacks. His

proper name was Joseph Balsamo, and his father was Pietro Balsamo, of Palermo. He married Lorenza, the daughter of a girdle-maker of Rome, called himself the Count Alessandro di Cagliostro, and his wife the Countess Seraphina di Cagliostro. He professed to heal every disease, to abolish wrinkles, to predict future events, and was a great mesmerist. He styled himself "Grand Cophta, Prophet, and Thaumaturge." His "Egyptian pills" sold largely at 30*s.* a box (1743–1795). One of the famous novels of A. Dumas is *Joseph Balsamo* (1845).

He had a flat, snub face; dew-lapped, flat-nosed, greasy, and sensual. A forehead impudent, and two eyes which turned up most seraphically languishing. It was a model face for a quack.—Carlyle, *Life of Cagliostro.*

Case (*Dr. John*), of Lime Regis, Dorsetshire. His name was Latinized into *Caseus*, and hence he was sometimes called Dr. Cheese. He was born in the reign of Charles II., and died in that of Anne. Dr. Case was the author of the *Angelic Guide*, a kind of *Zadkiel's Almanac*, and over his door was this couplet:

Within this place
Lives Dr. Case.

Legions of quacks shall join us in this place,
From great Kirlëus down to Dr. Case.
Garth, *Dispensary*, iii. (1699).

Clarke, noted for his "world-famed blood-mixture" (end of the nineteenth century).

Cockle (*James*), known for his anti-bilious pills, advertised as "the oldest patent medicine" (nineteenth century).

Franks (*Dr. Timothy*), who lived in Old Bailey, was the rival of Dr. Rock. Franks was a very tall man, while his rival was short and stout (1692–1763).

Dr. Franks, F.O.G.H., calls his rival "Dumplin' Dick," . . . Sure the world is wide enough for two great personages. Men of science should leave controversy to the little world. . . . and then we might see Rock and Franks walking together, hand-in-hand, smiling, onward to immortality.—Goldsmith, *A Citizen of the World*, lxviii. (1759).

Graham (*Dr.*), of the Temple of Health, first in the Adelphi, then in Pall Mall. He sold his "elixir of life" for £1000 a bottle, was noted for his mud baths, and for his "celestial bed," which assured a beautiful progeny. He died poor in 1784.

Grant (*Dr.*), first a tinker, then a Baptist preacher in Southwark, then oculist to Queen Anne.

Her majesty sure was in a surprise,
Or else was very short-sighted,
When a tinker was sworn to look after her eyes,
And the mountebank tailor was knighted.
Grub Street Journal.

(The "mountebank tailor" was Dr. Read.)

Hancock (*Dr.*), whose panacea was cold water and stewed prunes.

*** Dr. Sandgrado prescribed hot water and stewed apples.—Lesage, *Gil Blas.*

Dr. Rezio, of Barataria, would allow Sancho Panza to eat only "a few wafers, and a thin slice or two of quince."—Cervantes, *Don Quixote*, II. iii. 10 (1615).

Hannes (*Dr.*), knighted by Queen Anne. He was born in Oxfordshire.

The queen, like heaven, shines equally on all,
Her favors now without distinction fall,
Great Read, and slender Hannes, both knighted, show
That none their honors shall to merit owe.
A Political Squib of the Period.

Holloway (*Professor*), noted for his ointment to cure all strumous affections, his digestive pills, and his enormous expenditure in advertising (nineteenth century). Holloway's ointment is an imitation of Albinolo's; being analyzed by order of the French law-courts, it was declared to consist of *butter, lard, wax* and

Puss-in-Boots

Gustave Doré, Artist *Pannemaker, Engraver*

THE miller dies and leaves his youngest son nothing but the house-cat. The cat, however, has a ready wit, and by a series of cunning tricks makes his master's fortune.

One day, hearing the king was intending to take a drive along the river-bank with his daughter, the most beautiful princess in the world, Puss said to his master, "Sir, if you would only follow my advice, your fortune is made. You have only to go and bathe in the river and leave all the rest to me. Only remember that you are no longer yourself, but my lord, the Marquis of Carabas."

The miller's son did as the cat told him, and while he was bathing, the king and all his court passed by, and were startled to hear loud cries of "Help! help! my lord the Marquis of Carabas is drowning!" The king put his head out of the carriage, and saw the cat, who begged for help, as some ruffians had thrown her master into the river, and stolen his clothes. The king sent his servants to the young man with a fresh suit of clothes, and took him to his castle, where he soon after married the beautiful princess.

Perrault's "Tales."

PUSS-IN-BOOTS.

Venice turpentine. His pills are made of *aloes*, *jalap*, *ginger* and *myrrh*.

Katerfelto (*Dr.*), the influenza doctor. He was a tall man, dressed in a black gown and square cap, and was originally a common soldier in the Prussian service. In 1782 he exhibited in London his solar microscope, and created immense excitement by showing the infusoria of muddy water, etc. Dr. Katerfelto used to say that he was the greatest philosopher since the time of Sir Isaac Newton.

> And Katerfelto, with his hair on end,
> At his own wonders, wondering for his bread.
> Cowper, *The Task* ("The Winter Evening," 1782).

Lilly (*William*), astrologer, born at Diseworth, in Leicestershire (1602–1681).

Long (*St. John*), born at Newcastle, began life as an artist, but afterwards set up as a curer of consumption, rheumatism and gout. His profession brought him wealth, and he lived in Harley Strect, Cavendish Square. St. John Long died himself of rapid consumption (1798–1834).

Mapp (*Mrs.*), bone-setter. She was born at Epsom, and at one time was very rich, but she died in great poverty at her lodgings in Seven Dials, 1737.

*** Hogarth has introduced her in his heraldic picture, "The Undertakers' Arms." She is the middle of the three figures at the top, and is holding a bone in her hand.

Moore (*Mr. John*), of the Pestle and Mortar, Abchurch Lane, immortalized by his "worm-powder," and called the "Worm Doctor" (died 1733).

> Vain is thy art, thy powder vain,
> Since worms shall eat e'en thee.
> Pope, *To Mr. John Moore* (1723).

Morison (*Dr.*), famous for his pills (consisting of *aloes* and *cream of tartar*, equal parts). Professor Holloway, Dr. Morison, and Rowland, maker of hair-oil and tooth-powder, were the greatest advertisers of their generation.

Partridge, cobbler, astrologer, almanac-maker and quack (died 1708).

> Weep, all you customers who use
> His pills, his almanacs, or shoes.
> Swift, *Elegy, etc.*

Read (*Sir William*), a tailor, who set up for oculist, and was knighted by Queen Anne. This quack was employed both by Queen Anne and George I. Sir William could not read. He professed to cure wens, wry-necks and hare-lips (died 1715).

> . . . none their honors shall to merit owe—
> That popish doctrine is exploded quite,
> Or Ralph had been no duke, and Read no knight;
> That none may virtue or their learning plead,
> This hath no *grace*, and that can hardly *read*.
> *A Political Squib of the Period.*

*** The "Ralph" referred to is Ralph Montagu, son of Edward Montagu, created viscount in 1682, and duke of Montagu in 1705 (died 1709).

Rock (*Dr. Richard*), professed to cure every disease, at any stage thereof. According to his bills, "Be your disorder never so far gone, I can cure you." He was short in stature and fat, always wore a white, three-tailed wig, nicely combed and frizzed upon each cheek, carried a cane, and waddled in his gait (eighteenth century).

> Dr. Rock, F.U.N., never wore a hat. He is usually drawn at the top of his own bills sitting in an armchair, holding a little bottle between his finger and thumb, and surrounded with rotten teeth, nippers, pills and gallipots.—Goldsmith, *A Citizen of the World*, lxviii. (1759).

Smith (*Dr.*), who went about the country in the eighteenth century in his coach with four outriders. He dressed in black velvet, and cured any disease for sixpence. "His amusements on the stage were well worth the sixpence which he charged for his box of pills."

> As I was sitting at the George Inn I saw a coach, with six bay horses, a calash and four, a chaise and four, enter the inn, in yellow livery

turned up with red; and four gentlemen on horseback, in blue trimmed with silver. As yellow is the color given by the dukes in England, I went out to see what duke it was, but there was no coronet on the coach, only a plain coat-of-arms, with the motto ARGENTO LABORAT FABER [*Smith works for money*]. Upon inquiry I found this grand equipage belonged to a mountebank named Smith.—*A Tour through England* (1723).

SOLOMON (*Dr.*), eighteenth century. His "anti-impetigines" was simply a solution of *bichloride of mercury*, colored.

TAYLOR (*Dr. Chevalier John*). He called himself "Opthalminator, Pontificial, Imperial, and Royal." It is said that five of his horses were blind from experiments tried by him on their eyes (died 1767).

*** Hogarth has introduced Dr. Taylor in his "Undertakers' Arms." He is one of the three figures at the top, to the left hand of the spectator.

UNBORN DOCTOR (*The*), of Moorfields. Not being born a doctor, he called himself "The Un-born Doctor."

WALKER (*Dr.*), one of the three great quacks of the eighteenth century, the others being Dr. Rock and Dr. Timothy Franks. Dr. Walker had an abhorrence of quacks, and was for ever cautioning the public not to trust them, but come at once to him, adding, "there is not such another medicine in the world as mine."

> Not for himself but for his country he prepares his gallipot, and seals up his precious drops for any country or any town, so great is his zeal and philanthropy.—Goldsmith, *A Citizen of the World*, lxviii. (1759).

WARD (*Dr.*), a footman, famous for his "friars' balsam." He was called in to prescribe for George II., and died 1761. Dr. Ward had a claret stain on his left cheek, and in Hogarth's famous picture, "The Undertakers' Arms," the cheek is marked gules. He occupies the right hand side of the spectator, and forms one of the triumvirate, the others being Dr. Taylor and Mrs. Mapp.

Dr. Kirlëus and Dr. Tom Saffold are also known names.

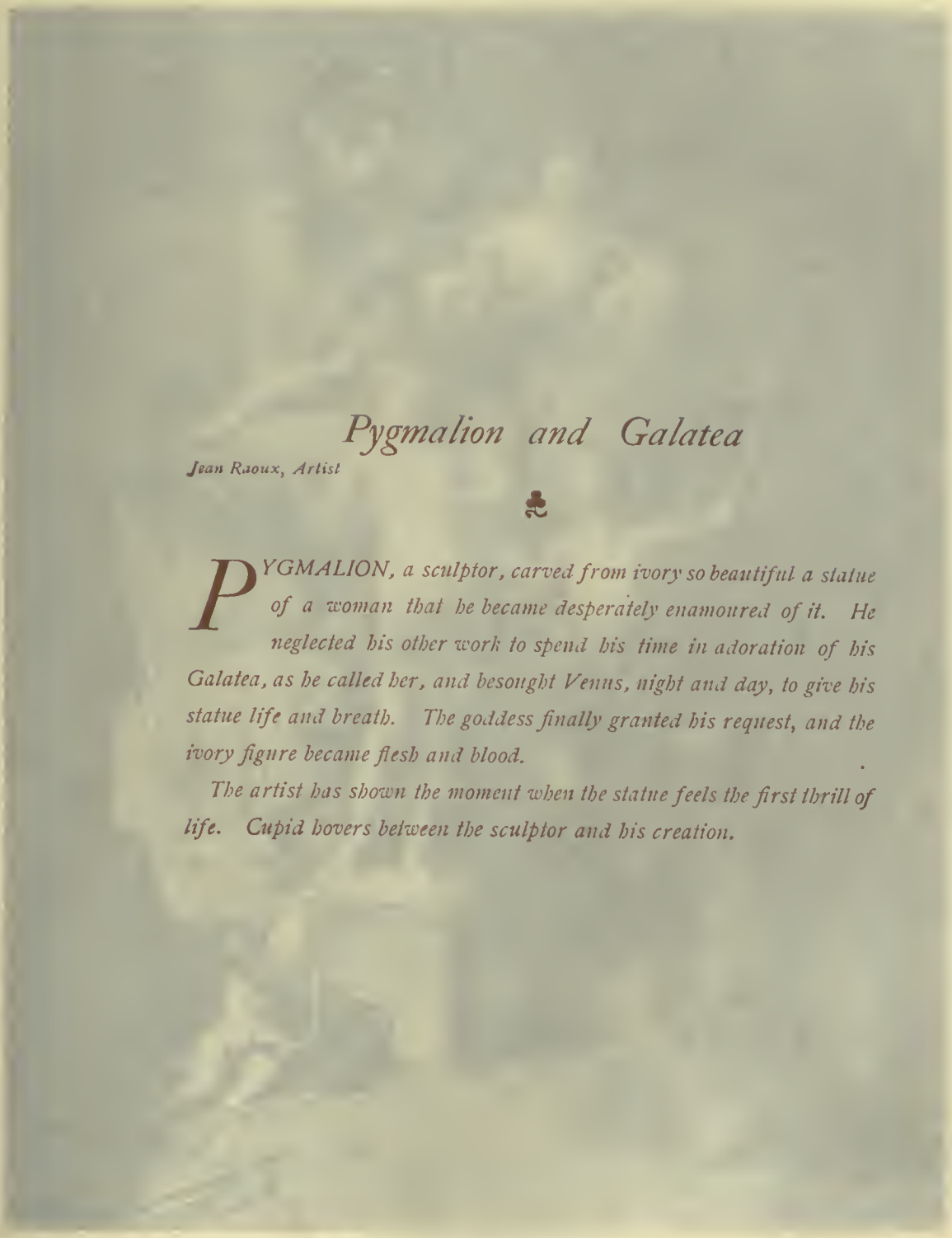
Quackleben (*Dr. Quentin*), "the man of medicine," one of the committee at the Spa.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Quaint (*Timothy*), servant of Governor Heartall. Timothy is "an odd fish, that loves to swim in troubled waters." He says, "I never laugh at the governor's good humors, nor frown at his infirmities. I always keep a steady, sober phiz, fixed as the gentleman's on horseback at Charing Cross; and, in his worst of humors, when all is fire and faggots with him, if I turn round and coolly say, 'Lord, sir, has anything ruffled you?' he'll burst out into an immoderate fit of laughter, and exclaim, 'Curse that inflexible face of thine! Though you never suffer a smile to mantle on it, it is a figure of fun to the rest of the world.''—Cherry, *The Soldier's Daughter* (1804).

Quaker Poet (*The*), Bernard Barton (1784–1849).

Quaker Widow. Gentle old dame who, on the afternoon of her husband's funeral, tells to a kindly visitor the simple story of her blameless life, its joys and sorrows, and of the light that comes at eventide.

> "It is not right to wish for death;
> The Lord disposes best.
> His spirit comes to quiet hearts
> And fits them for His rest.
> And that He halved our little flock
> Was merciful, I see;
> For Benjamin has two in Heaven,
> And two are left with me."
>
> Bayard Taylor, *The Quaker Widow.*



Pygmalion and Galatea

Jean Raoux, Artist

PYGMALION, a sculptor, carved from ivory so beautiful a statue of a woman that he became desperately enamoured of it. He neglected his other work to spend his time in adoration of his Galatea, as he called her, and besought Venus, night and day, to give his statue life and breath. The goddess finally granted his request, and the ivory figure became flesh and blood.

The artist has shown the moment when the statue feels the first thrill of life. Cupid hovers between the sculptor and his creation.

Quale (*Mr.*), a philanthropist, noted for his bald, shining forehead. Mrs. Jellyby hopes her daughter, Caddy, will become Quale's wife.—Charles Dickens, *Bleak House* (1853).

Quarl (*Philip*), a sort of Robinson Crusoe, who had a chimpanzee for his "man Friday." The story consists of the adventures and sufferings of an English hermit named Philip Quarl (1727).

Quasimo'do, a foundling, hideously deformed, but of enormous muscular strength, adopted by Archdeacon Frollo. He is brought up in the cathedral of Notre Dame de Paris. One day, he sees Esmeralda, who had been dancing in the cathedral close, set upon by a mob as a witch, and he conceals her for a time in the church. When, at length, the beautiful gypsy girl is gibbeted, Quasimodo disappears mysteriously, but a skeleton corresponding to the deformed figure is found after a time in a hole under the gibbet.—Victor Hugo, *Notre Dame de Paris* (1831).

Quatre Filz Aymon (*Les*), the four sons of the duke of Dordona (*Dordogne*). Their names are Rinaldo, Guicciardo, Alardo, and Ricciardetto (*i.e.* Renaud, Guiscard, Alard, and Richard), and their adventures form the subject of an old French romance by Huon de Villeneuve (twelfth century).

Quaver, a singing-master, who says "if it were not for singing-masters, men and women might as well have been born dumb." He courts Lucy by promising to give her singing lessons.—Fielding, *The Virgin Unmasked.*

Queechy. Farmstead to which the Rossiters retired after the ruin of their fortunes in New York. Old-fashioned house and not productive land.—Susan Warner, *Queechy* (1852).

Queen (*The Starred Ethiop*), Cassiopēia, wife of Cepheus (2 *syl.*), king of Ethiopia. She boasted that she was fairer than the sea-nymphs, and the offended nereids complained of the insult to Neptune, who sent a sea-monster to ravage Ethiopia. At death, Cassiopeia was made a constellation of thirteen stars.

> . . . that starred Ethiop queen that strove
> To set her beauty's praise above
> The sea-nymphs, and their powers offended.
> Milton, *Il Penseroso,* 19 (1638).

Queen (*The White*), Mary queen of Scots, *La Reine Blanche;* so called by the French, because she dressed in white as mourning for her husband.

Queen Dick, Richard Cromwell (1626, 1658–1660, died 1712).

*** *It happened in the reign of Queen Dick,* never, on the Greek kalends. This does not refer to Richard Cromwell, but to Queen "Outis." There never was a Queen Dick, except by way of joke.

Queen Sarah, Sarah Jennings, duchess of Marlborough (1660–1744).

> Queen Anne only reigned while Queen Sarah governed.—*Temple Bar,* 208.

Queen Square Hermit, Jeremy Bentham, 1 Queen Square, London (1748–1832).

Queen of Hearts, Elizabeth Stuart, daughter of James I., the unfortunate queen of Bohemia (1596–1662).

Queen of Heaven, Ashtoreth ("the moon"). Horace calls the moon "the two-horned queen of the stars."

Some speak of the Virgin Mary as "the queen of heaven."

Queen of Queens. Cleopatra was so called by Mark Antony (B.C. 69–30).

Queen of Song, Angelica Catala'ni; also called "the Italian Nightingale" (1782–1849).

Queen of Sorrow, the marble tomb at Delhi called the Taj-Mahul, built by Shah Jehan for his wife, Moomtaz-i-Mahul.

Queen of Tears, Mary of Mo'dena, second wife of James II. of England (1658–1718).

Her eyes became eternal fountains of sorrow for that crown her own ill policy contributed to lose.—Noble, *Memoirs, etc.* (1784).

Queen of the East, Zenobia, queen of Palmy'ra (*, 266–273).

Queen of the South, Maqueda, or Balkis, queen of Sheba, or Saba.

The queen of the south . . . came from the uttermost parts of the earth to hear the wisdom of Solomon.—*Matt.* xii. 42; see also 1 *Kings* x. 1.

*** According to tradition, the queen of the south had a son by Solomon, named Melech, who reigned in Ethiopia or Abyssinia, and added to his name the words Belul Gian ("precious stone"), alluding to a ring given to him by Solomon. Belul Gian translated into Latin, became *pretiosus Joannes*, which got corrupted into Prester John (*presbyter Johannes*), and has given rise to the fables of this "mythical king of Ethiopia."

Queen of the Swords. Minna Troil was so called, because the gentlemen, formed into two lines, held their swords so as to form an arch or roof under which Minna led the ladies of the party.—Sir W. Scott, *The Pirate* (time, William III.).

*** In 1877, W. Q. Orchardson, R. A., exhibited a picture in illustration of this incident.

Queen (*My*).

But thou thyself shall not come down
From that pure region far above,
But keep thy throne and wear thy crown,
Queen of my heart and queen of love!
A monarch in thy realm complete,
And I a monarch—at thy feet!
William Winter, *Wanderers* (1889).

Queens (*Four Daughters*). Raymond Ber'enger, count of Provence, had four daughters, all of whom married kings; Margaret married Louis IX. of France; Eleanor married Henry III. of England; Sancha married Henry's brother, Richard, king of the Romans; and Beatrice married Charles I. of Naples and Sicily.

Four daughters were there born
To Raymond Ber'enger, and every one
Became a queen.
Dantê, *Paradise,* vi. (1311).

Quentin (*Black*), groom of Sir John Ramorny.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Quentin Durward, a novel by Sir W. Scott (1823). A story of French history. The delineations of Louis XI., and Charles the Bold, of Burgundy, will stand comparison with any in the whole range of fiction or history.

Quern-Biter, the sword of Haco I. of Norway.

Quern-biter of Hacon the Good·
Wherewith at a stroke he hewed
The millstone thro' and thro'.
Longfellow.

Querno (*Camillo*), of Apulia, was intro-

duced to Pope Leo X., as a buffoon, but was promoted to the laurel. This laureate was called the "Antichrist of Wit."

Rome in her capitol saw Querno sit,
Throned on seven hills, the antichrist of wit.
Pope, *The Dunciad*, ii. (1728).

Querpo (*Shrill*), in Garth's *Dispensary*, is meant for Dr. Howe.

To this design shrill Querpo did agree,
A zealous member of the faculty,
His sire's pretended pious steps he treads,
And where the doctor fails, the saint succeeds.
Dispensary, iv. (1699).

Questing Beast (*The*), a monster called Glatisaunt, that made a noise called questing, "like thirty couple of hounds giving quest" or cry. King Pellinore (3 *syl.*) followed the beast for twelve months (pt. i. 17), and after his death Sir Palomidês gave it chase.

The questing beast had in shape and head like a serpent's head, and a body like a libard, buttocks like a lion, and footed like a hart; and in his body there was such a noise as it had been the noise of thirty couple of hounds questing, and such a noise that beast made wheresoever he went; and this beast evermore Sir Palomides followed.—Sir T. Malory, *History of Prince Arthur*, i. 17; ii. 53 (1470).

Quiara and Mon'nema, man and wife, the only persons who escaped the ravages of the small-pox plague which carried off all the rest of the Guara'ni race, in Paraguay. They left the fatal spot, settled in the Mondai woods, had one son, Yerūti, and one daughter, Mooma; but Quiāra was killed by a jagŭar before the latter was born.—Southey, *A Tale of Paraguay* (1814). (See MONNEMA and MOOMA.)

Quick (*Abel*), clerk to Surplus, the lawyer.—J. M. Morton, *A Regular Fix.*

Quick (*John*), called "The Retired Diocletian of Islington" (1748–1831).

Little Quick, the retired Diocletian of Islington, with his squeak like a Bart'lemew fiddle.—Charles Mathews.

Quickly (*Mistress*), servant-of-all-work, to Dr. Caius, a French physician. She says, "I wash, wring, brew, bake, scour, dress meat and drink, make the beds, and do all myself." She is the go-between of three suitors for "sweet Anne Page," and with perfect disinterestedness wishes all three to succeed, and does her best to forward the suit of all three, "but speciously of Master Fenton."—Shakespeare, *Merry Wives of Windsor* (1601).

Quickly (*Mistress Nell*), a hostess of a tavern in East-cheap, frequented by Harry, prince of Wales, Sir John Falstaff, and all their disreputable crew. In *Henry V.* Mistress Quickly is represented as having married Pistol, the "lieutenant of Captain Sir John's army." All three die before the end of the play. Her description of Sir John Falstaff's death (*Henry V.* act ii. sc. 3) is very graphic and true to nature. In 2 *Henry IV.* Mistress Quickly arrests Sir John for debt, but immediately she hears of his commission is quite willing to dismiss the bailiffs, and trust "the honey sweet" old knight again to any amount.—Shakespeare, 1 and 2 *Henry IV.* and *Henry V.*

Quid (*Mr.*), the tobacconist, a relative of Mrs. Margaret Bertram.—Sir W. Scott, *Guy Mannering* (time, George II.).

Quid Rides, the motto of Jacob Brandon, tobacco-broker, who lived at the close of the eighteenth century. It was suggested by Harry Calendon of Lloyd's coffee-house.

*** *Quid Ridês* (Latin) means "Why do you laugh?" *Quid rides, i.e.* "the tobacconist rides."

Quidnunc (*Abraham*), of St. Martin's-in-the-Fields, an upholsterer by trade, but bankrupt. His head "runs only on schemes for paying off the National Debt, the balance of power, the affairs of Europe, and the political news of the day."

*** The prototype of this town politician was the father of Dr. Arne (see *The Tatler*, No. 155).

Harriet Quidnunc, his daughter, rescued by Belmour from the flames of a burning house, and adored by him.

John Quidnunc, under the assumed name of Rovewell, having married a rich planter's widow, returns to England, pays his father's debts, and gives his sister to Mr. Belmour for wife.—Murphy, *The Upholsterer* (1758).

Quidnuncs, a name given to the ancient members of certain political clubs, who were constantly inquiring, "Quidnunc? What news?"

> This the Great Mother dearer held than all
> The clubs of Quidnuncs, or her own Guildhall.
> Pope, *The Dunciad*, i. 269 (1728).

Quidnunkis, a monkey which climbed higher than its neighbors, and fell into a river. For a few moments the monkey-race stood panic-struck, but the stream flowed on, and in a minute or two the monkeys continued their gambols as if nothing had happened.—Gay, *The Quidnunkis* (a fable, 1726).

Quildrive (2 *syl.*), clerk to old Philpot "the citizen."—Murphy, *The Citizen* (1761).

Quilp (*Daniel*), a hideous dwarf, cunning, malicious, and a perfect master in tormenting. Of hard, forbidding features, with head and face large enough for a giant. His black eyes were restless, sly, and cunning; his mouth and chin bristly with a coarse, hard beard; his face never clean, but always distorted with a ghastly grin, which showed the few discolored fangs that supplied the place of teeth. His dress consisted of a large high-crowned hat, a worn-out dark suit, a pair of most capacious shoes, and a huge crumpled dirty white neck-cloth. Such hair as he had was a grizzled black, cut short but hanging about his ears in fringes. His hands were coarse and dirty; his finger-nails crooked, long, and yellow. He lived on Tower Hill, collected rents, advanced money to seamen, and kept a sort of wharf, containing rusty anchors, huge iron rings, piles of rotten wood, and sheets of old copper, calling himself a ship-breaker. He was on the point of being arrested for felony, when he drowned himself.

> He ate hard eggs, shell and all, for his breakfast, devoured gigantic prawns with their heads and tails on, chewed tobacco and water-cresses at the same time, drank scalding hot tea without winking, bit his fork and spoon till they bent again, and performed so many horrifying acts, that one might doubt if he were indeed human.—Ch. v.

Mrs. Quilp (*Betsy*), wife of the dwarf, a loving, young, timid, obedient, and pretty blue-eyed little woman, treated like a dog by her diabolical husband, whom she really loved but more greatly feared.—C. Dickens, *The Old Curiosity Shop* (1840).

Quinnailon (*Father*). Benevolent priest in Xerxes, a Western town. He succors the suffering of whatever creed and conditions, and shares his little all with the needy. When appointed bishop, he goes to Rome to beg for permission to decline the honor.

"I will fall at the feet of the Holy Father, and beseech him not to make a bishop out of a poor, simple old man who cannot bear so great a burden; but to let me come back and die among my dear people!"—Octave Thanet, *Quilters in the Sun* (1877).

Quinap'alus, the Mrs. Harris of "authorities in citations." If any one quotes from an hypothetical author, he gives Quinapalus as his authority.

What says Quinapalus: "Better a witty fool than a foolish wit."—Shakespeare, *Twelfth Night*, act. i. sc. 5 (1614).

Quinbus Flestrin (*the "man-mountain"*). So the Lilliputians called Gulliver (ch. ii.).—Swift, *Gulliver's Travels* ("Voyage to Lilliput," 1726).

Quince (*Peter*), a carpenter, who undertakes the management of the play called "Pyramus and Thisbê," in *Midsummer Night's Dream.* He speaks of "laughable tragedy," "lamentable comedy," "tragical mirth," and so on.—Shakespeare, *Midsummer Night's Dream* (1592).

Quino'nes (*Suero de*), in the reign of Juan II. He, with nine other cavaliers, held the bridge of Orbigo against all comers for thirty-six days, and in that time they overthrew seventy-eight knights of Spain and France.

Quintano'na, the duenna of Queen Guinever or Ginebra.—Cervantes, *Don Quixote*, II. ii. 6 (1615).

Quintessence (*Queen*), sovereign of Entéléchie, the country of speculative science visited by Pantag'ruel and his companions in their search for "the oracle of the Holy Bottle."—Rabelais, *Pantagruel*, v. 19 (1545).

Quin'tiquinies'tra (*Queen*), a much-dreaded, fighting giantess. It was one of the romances of Don Quixote's library condemned by the priest and barber of the village to be burnt.—Cervantes, *Don Quixote*, I. (1605).

Quintus Fixlein [*Fix.line*], the title and chief character of a romance by Jean Paul Friedrich Richter (1796).

Francia, like Quintus Fixlein, had perennial fireproof joys, namely, employments.—Carlyle.

Quiri'nus, Mars.

Now, by our sire Quirīnus,
It was a goodly sight
To see the thirty standards
Swept down the stream of flight.

Lord Macaulay, *Lays of Ancient Rome* ("Battle of the Lake Regillus," xxxvi., 1842).

Quitam (*Mr.*), the lawyer at the Black Bear inn at Darlington.—Sir W. Scott, *Rob Roy* (time, George I.).

*** The first two words in an action on a penal statute are *Qui tam.* Thus, *Qui tam pro domina regina, quam pro seipso, sequitur.*

Quixa'da (*Gutierre*), lord of Villagarcía. Don Quixote calls himself a descendant of this brave knight.—Cervantes, *Don Quixote*, I. (1605).

Quixote (*Don*), a gaunt country gentleman of La Mancha, about 50 years of age, gentle, and dignified, learned and high-minded; with strong imagination perverted by romance, and crazed with ideas of chivalry. He is the hero of a Spanish romance by Cervantes. Don Quixote feels himself called on to become a knight-errant to defend the oppressed, and succor the injured. He engages for his squire Sancho Panza, a middle-aged, ignorant rustic, selfish, but full of good sense, a gourmand, attached to his master, shrewd and credulous. The knight goes

forth on his adventures, thinks *wind-mills* to be giants, *flocks of sheep* to be armies, *inns* to be castles, and *galley-slaves* oppressed gentlemen; but the squire sees them in their true light. Ultimately, the knight is restored to his right mind, and dies like a peaceful Christian. The object of this romance was to laugh down the romances of chivalry of the Middle Ages.

(Quixote means "armor for the thighs," but Quixada means "lantern jaws." Don Quixote's favorite author was Feliciano de Sylva; his model knight was Am'adis. de Gaul. The romance is in two parts, of four books each. Pt. I. was published in 1605, and pt. II. in 1615.)

The prototype of the knight was the duke of Lerma.

Don Quixote is a tall, meagre, lantern-jawed, hawk-nosed, long-limbed, grizzle-haired man, with a pair of large black whiskers, and he styles himself "The Knight of the Woeful Countenanee."—Cervantes, *Don Quixote*, II. i. 14 (1615).

Don Quixote's Horse, Rosinantê (4 *syl.*), all skin and bone.

Quixote (*The Female*), or *Adventures of Arabella*, a novel by Mrs. Lennox (1752).

Quixote of the North (*The*), Charles XII. of Sweden; sometimes called "The Madman" (1682, 1697–1718).

Quodling (*The Rev. Mr.*), chaplain to the duke of Buckingham.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Quos Ego—, a threat intended but withheld; a sentence broken off. Eŏlus, angry with the winds and storms which had thrown the sea into commotion without his sanction, was going to say he would punish them severely for this act of insubordination; but having uttered the first two words, "Whom I——," he says no more, but proceeds to the business in hand.—Virgil, *Æneid*, i.

"Next Monday," said he, "you will be a 'substanee,' and then——;" with which *quos ego* he went to the next boy.—Dasent, *Half a Life* (1850).

Quo'tem (*Caleb*), a parish clerk or Jack-of-all-trades.—G. Colman, *The Review, or The Ways of Windsor.*

I resolved like Caleb Quotem, to have a place at the review.—Washington Irving.

R NEITHER Demosthĕnês nor Aristotle could pronounce the letter *r*.

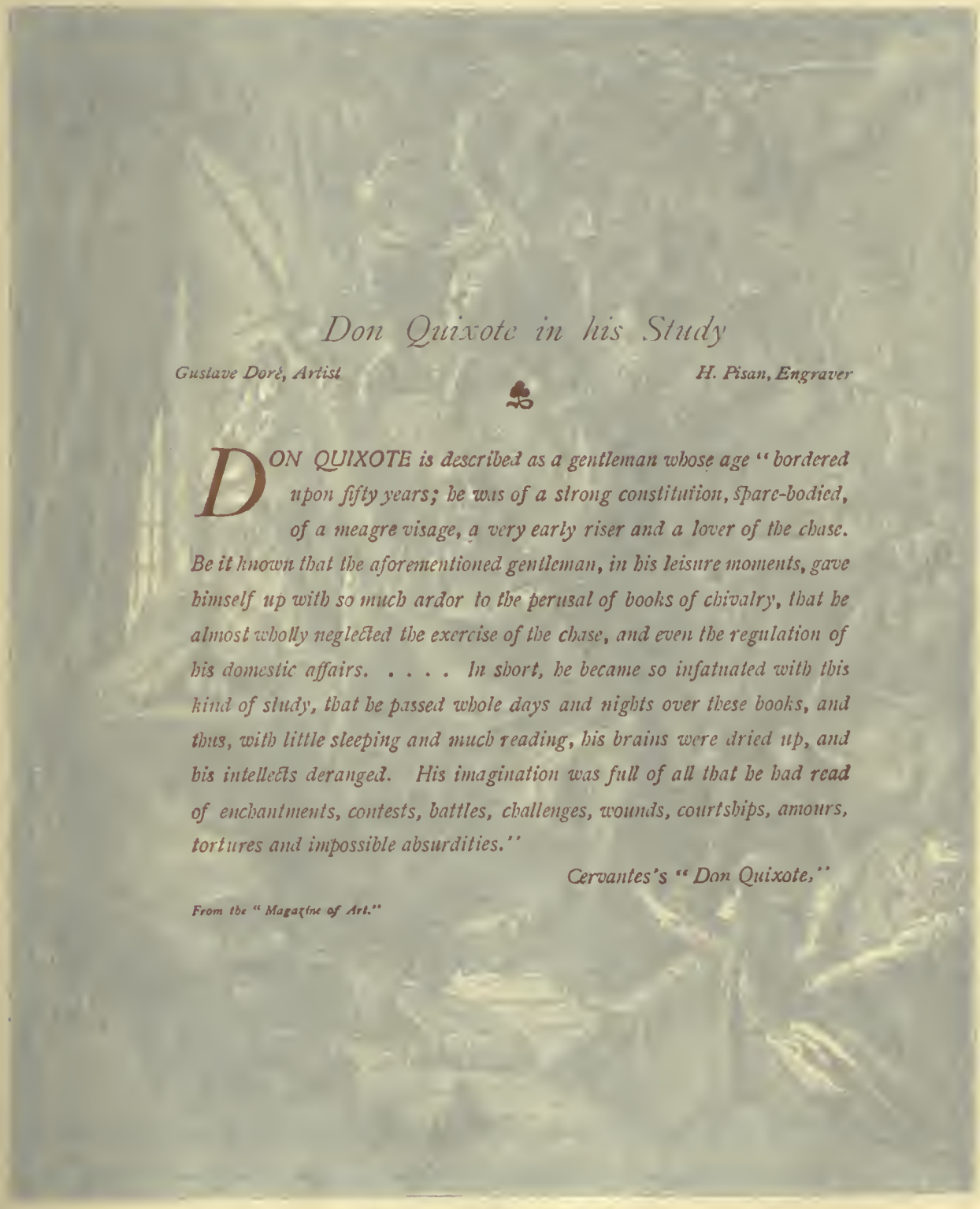
R (*rogue*), vagabonds, etc., who were branded on the left shoulder with this letter.

They . . . may be burned with a hot burning iron, of the breadth of a shilling, with a great Roman R on the left shoulder, which letter shall remain as a mark of a rogue.—Pyrnne, *Histriomastix*, or *The Player's Scourge.*

If I escape the halter with the letter R
Printed upon it.

Massinger, *A New Way to Pay Old Debts*, iv. 2 (1629).

Rab'agas, an advocate and editor of a journal called the *Carmagnole.* At the same office was published another radical paper, called the *Crapaud Volant.* Rabagas lived in the kingdom of Monaco, and was a demagogue leader of the deepest red; but was won over to the king's party by the tact of an American lady, who got him an invitation to dine at the palace, and made him chief minister of state. From this moment he became the most stren-



Don Quixote in his Study

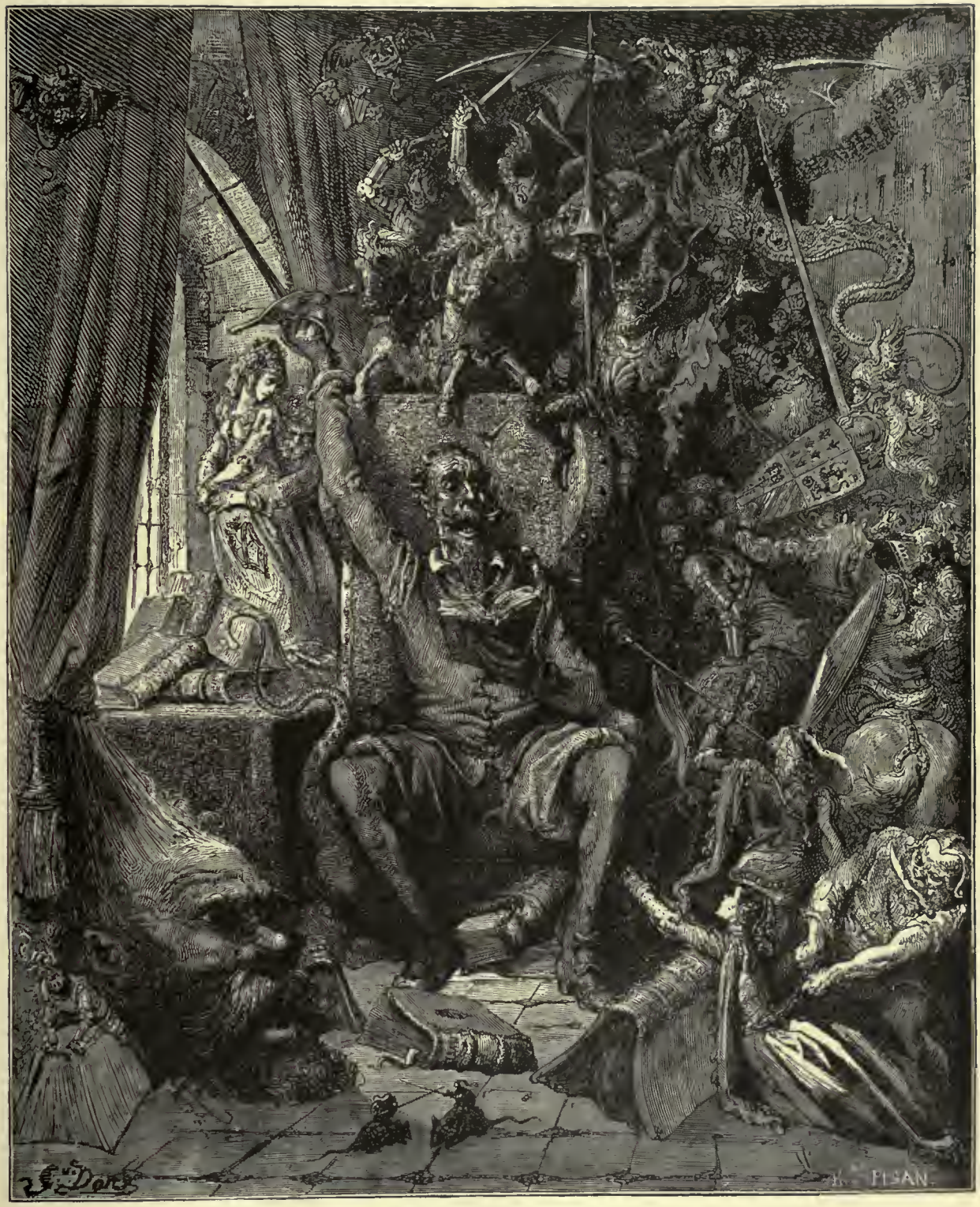
Gustave Doré, Artist — *H. Pisan, Engraver*

DON QUIXOTE is described as a gentleman whose age "bordered upon fifty years; he was of a strong constitution, spare-bodied, of a meagre visage, a very early riser and a lover of the chase. Be it known that the aforementioned gentleman, in his leisure moments, gave himself up with so much ardor to the perusal of books of chivalry, that he almost wholly neglected the exercise of the chase, and even the regulation of his domestic affairs. . . . . In short, he became so infatuated with this kind of study, that he passed whole days and nights over these books, and thus, with little sleeping and much reading, his brains were dried up, and his intellects deranged. His imagination was full of all that he had read of enchantments, contests, battles, challenges, wounds, courtships, amours, tortures and impossible absurdities."

Cervantes's "Don Quixote."

From the "Magazine of Art."

DON QUIXOTE IN HIS STUDY.



DON QUIXOTE IN HIS STUDY.

uous opponent of the "liberal" party.—M. Sardou, *Rabagas* (1872).

Rabbi Jehosha, wise teacher, whose good words are recorded in James Russell Lowell's poem "*What Rabbi Jehosha Said.*"

Rabbi Abron of Trent, a fictitious sage, and most wonderful linguist. "He knew the nature of all manner of herbs, beasts and minerals."—*Reynard the Fox,* xii. (1498).

Rabelais (*The English*). Dean Swift was so called by Voltaire (1667–1745).

Sterne (1713–1768) and Thomas Amory (1699–1788) have also been so called.

Rabelais (*The Modern*), William Maginn (1794–1842).

Rabelais of Germany, J. Fischart, called "Mentzer" (1550–1614).

Rabelais's Poison. Rabelais, being at a great distance from Paris, and without money to pay his hotel bill or his fare, made up three small packets of brick-dust. One he labelled "Poison for the king," another, "Poison for monsieur," and the third, "Poison for the dauphin." The landlord instantly informed against this "poisoner," and the secretary of state removed him at once to Paris. When, however, the joke was found out, it ended only in a laugh.—*Spectator* ("Art of Growing Rich").

Rab'ican or **Rabica'no,** the horse of Astolpho. Its sire was Wind and its dam Fire. It fed on human food. The word means "short tail."—Ariosto, *Orlando Furioso* (1516).

*** Argalia's horse is called by the same name in *Orlando Innamorato* (1495).

Rabisson, a vagabond tinker and knife-grinder. He was the only person who knew about "the gold-mine" left to the "miller of Grenoble." Rabisson was murdered for his secret by Eusebe Noel, the schoolmaster of Bout des Monde.—E. Stirling, *The Gold Mine,* or *Miller of Grenoble* (1854).

Rab'sheka (in the Bible RABSHAKEH), in the satire of *Absalom and Achitophel,* by Dryden and Tate, is meant for Sir Thomas Player (2 *Kings* xviii.).

> Next him let railing Rabsheka have place—
> So full of zeal, he has no need of grace.
> Pt. ii. (1682).

Raby (*Aurora*), a rich young English orphan, Catholic in religion, of virgin modesty, "a rose with all its sweetest leaves yet folded." She was staying in the house of Lord and Lady Amundeville during the parliamentary vacation. Here Don Juan, "as Russian envoy," was also a guest, with several others. Aurora Raby is introduced in canto xv., and crops up here and there in the two remaining cantos; but, as the tale was never finished, it is not possible to divine what part the beautiful and innocent girl was designed by the poet to play. Probably Don Juan, having sowed his "wild oats," might become a not unfit match for the beautiful orphan.—Byron, *Don Juan* (1824).

Raby (*The Rose of*), the mother of Richard III. She was Cecily, daughter of Ralph Nevyll de Raby, first earl of Westmoreland. Her husband was Richard, duke of York, who was slain at the battle of Wakefield in 1460. She died 1495.

Rachael, a servant-girl at Lady Peveril's of the Peak.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Rachael (2 *syl.*), one of the "hands" in Bounderby's mill at Coketown. She loved Stephen Blackpool, and was greatly beloved by him in return; but Stephen was married to a worthless drunkard. After the death of Stephen, Rachael watched over the good-for-nothing young widow, and befriended her.—C. Dickens, *Hard Times* (1854).

Rachel Ffrench, beautiful daughter of Haworth's unworthy partner in the iron business. Haworth loves her, as does Murdoch, a young inventor who rises fast in Haworth's employ. She seems to vacillate between the two men, but really loves Murdoch, although pride will not let her avow it. When he is on the point of embarking to America, with an assured future, she confesses all, only to learn from him that "it is all over." Yet, in looking back at her "dark young face turned seaward" as his ship moves away, he mutters, "When I return it will be to you."—Frances Hodgson Burnett, *Haworth's* (1879).

Racine of Italy (*The*), Metastasio (1698–1782).

Racine of Music (*The*), Antonio Gaspare Sacchini, of Naples (1735–1786).

Racket (*Sir Charles*), a young man of fashion, who married the daughter of a wealthy London merchant. In the third week of the honeymoon Sir Charles paid his father-in-law a visit, and quarrelled with his bride about a game of whist. The lady affirmed that Sir Charles ought to have played a diamond instead of a club. Sir Charles grew furious, and resolved upon a divorce; but the quarrel was adjusted, and Sir Charles ended by saying, "You may be as wrong as you please, but I'll be cursed if I ever endeavor to set you right again."

Lady Racket, wife of Sir Charles, and elder daughter of Mr. Drugget.—Murphy, *Three Weeks after Marriage* (1776).

Racket (*Widow*), a sprightly, good-natured widow and woman of fashion.

A coquette, a wit, and a fine lady.—Mrs. Cowley, *The Belle's Stratagem*, ii. 1 (1780).

The "Widow Racket" was one of Mrs. Pope's best parts. Her usual manner of expressing piquant carelessness consisted in tossing her head from right to left, and striking the palm of one hand with the back of the other [1740–1797].—James Smith.

Rackrent (*Sir Condy*), in Miss Edgeworth's novel of *Castle Rackrent* (1802).

Raddle (*Mrs.*), keeper of the lodgings occupied by Bob Sawyer. The young medical practitioner invited Mr. Pickwick and his three friends to a convivial meeting; but the termagant Mrs. Raddle brought the meeting to an untimely end. —C. Dickens, *The Pickwick Papers* (1836).

Rad'egonde (*St.*) or St. Radegund, queen of France (born 519, died 587). She was the daughter of Bertaire, king of Thuringia, and brought up a pagan. King Clotaire I. taught her the Christian religion, and married her in 538; but six years later she entered a nunnery, and lived in the greatest austerity.

There thou must walk in greatest gravity,
And seem as saintlike as St. Radegund.
Spenser, *Mother Hubbard's Tale* (1591).

Radigund or Radegone, the proud queen of the Amăzons. Being rejected by Bellodant "the Bold," she revenged herself by degrading all the men who fell into her power by dressing them like women, giving them woman's work to do,

such as spinning, carding, sewing, etc., and feeding them on bread and water to effeminate them (canto 4). When she overthrew Sir Artegal in single combat, she imposed on him the condition of dressing in "woman's weeds," with a white apron, and to spend his time in spinning flax, instead of in deeds of arms. Radigund fell in love with the captive knight, and sent Clarinda as a go-between; but Clarinda tried to win him for herself, and told the queen he was inexorable (canto 5). At length Britomart arrived, cut off Radigund's head, and liberated the captive (canto 7).—Spenser, *Faëry Queen*, v. 4–7 (1596).

Rag and Famish (*The*), the Army and Navy Club; so christened by *Punch*. The *rag* refers to the flag, and the *famish* to the bad cuisine.

Ragged Regiment (*The*), the wan figures in Westminster Abbey, in a gallery over Islip's Chapel.

Railway King (*The*), George Hudson, of Yorkshire, chairman of the North Midland Company. In one day he cleared by speculation £100,000. It was the Rev. Sydney Smith who gave Hudson the title of "Railway king" (1800–1871).

Raine (*Old Roger*), the tapster, near the abode of Sir Geoffrey Peveril.

Dame Raine, old Roger's widow; afterwards Dame Chamberlain.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Rainy-Day Smith, John Thomas Smith, the antiquary (1766–1833).

Rajah of Mattan (*Borneo*), has a diamond which weighs 367 carats. The largest cut diamond in the world. It is considered to be a palladium. (See DIAMONDS.)

Rake (*Lord*), a nobleman of the old school, fond of debauch, street rows, knocking down Charlies, and seeing his guests drunk. His chief boon companions are Sir John Brute and Colonel Bully.—Vanbrugh, *The Provoked Wife* (1697).

Rakeland (*Lord*), a libertine, who makes love to married women, but takes care to keep himself free from the bonds of matrimony.—Mrs. Inchbald, *The Wedding Day* (1790).

Rak'she (2 *syl.*), a monster, which lived on serpents and dragons.

Raleigh (*Sir Walter*), introduced by Sir W. Scott in *Kenilworth*. The tradition of Sir Walter laying down his cloak on a miry spot for the queen to step on, and the queen commanding him to wear the "muddy cloak till her pleasure should be further known," is mentioned in ch. xv. (1821).

Raleigh (*Sir Walter*). Jealous of the earl of Essex, he plots with Lord Burleigh to compass his death.—Henry Jones, *The Earl of Essex* (1745).

Ralph, abbot of St. Augustine's, expended £43,000 on the repast given at his installation.

It was no unusual thing for powerful barons to provide 30,000 dishes at a wedding breakfast. The coronation dinner of Edward III., cost £40,000, equal to half a million of money now. The duke of Clarence, at his marriage, entertained 1000 guests, and furnished his table with 36 courses. Archbishop Neville had 1000

egrettes served at one banquet, and the whole species seems to have been extirpated.

After this it will be by no means difficult to understand why Apicius despaired of being able to make two ends meet, when he had reduced his enormous fortune to £80,000, and therefore hanged himself.

*** After the winter of 1327 was over, the elder Spenser had left of the stores laid in by him the preceding November and salted down, "80 salted beeves, 500 bacons, and 600 muttons."

Ralph, son of Fairfield, the miller. An outlandish, ignorant booby, jealous of his sister, Patty, because she "could paint picturs and strum on the harpsicols." He was in love with Fanny, the gypsy, for which "feyther" was angry with him; but, "what argufies feyther's anger?" However, he treated Fanny like a brute, and she said of him, "He has a heart as hard as a parish officer. I don't doubt but he would stand by and see me whipped." When his sister married Lord Aimworth, Ralph said:

Captain Ralph my lord will dub me,
Soon I'll mount a huge cockade;
Mounseer shall powder, queue, and club me,—
'Gad! I'll be a roaring blade.
If Fan should offer then to snub me,
When in scarlet I'm arrayed;
Or my feyther 'temp to drub me—
Let him frown, but who's afraid?
Bickerstaff, *The Maid of the Mill* (1647).

Ralph or RALPHO, the squire of Hudibras. Fully described in bk. i. 457–644.—S. Butler, *Hudibras* (1663–78).

The prototype of "Ralph" was Isaac Robinson, a zealous butcher, in Morefields. Ralph represents the independent party, and Hudibras the Presbyterian.

*** In regard to the pronunciation of this name, which, in 1878, was the subject of a long controversy in *Notes and Queries*, Butler says:

A squire he had whose name was Ralph,
That in th' adventure went his half: . . .
And when we can, with metre safe,
We'll call him Ralpho, or plain Ra'ph.
Bk. I. 456.

Ralph (*Rough*), the helper of Lance Outram, park-keeper at Sir Geoffrey Peveril's of the Peak.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Ralph (*James*), an American, who came to London and published a poem entitled *Night* (1725).

Silence, ye wolves! while Ralph to Cynthia howls,
Making night hideous; answer him ye owls.
Pope, *The Dunciad*, iii. 165 (1728).

Ralph [DE LASCOURS], captain of the *Uran'ia*, husband of Louise de Lascours. Ralph is the father of Diana and Martha, *alias* Orgari'ta. His crew having rebelled, Ralph, his wife, infant [Martha], and servant, Bar'abas, were put into a boat, and turned adrift. The boat ran on a huge iceberg, which Ralph supposed to be a small island. In time, the iceberg broke, when Ralph and his wife were drowned, but Martha and Barabas escaped. Martha was taken by an Indian tribe, who brought her up, and named her Orgarita ("withered corn"), because her skin was so white and fair.—E. Stirling, *Orphan of the Frozen Sea* (1856).

Ralph Roister Doister, by Nicholas Udall, the first English comedy, about 1534. It contains nine male and four female characters. Ralph is a vain, thoughtless, blustering fellow, who is in pursuit of a rich widow named Custance, but he is baffled in his intention.

Ramble (*Sir Robert*), a man of gallantry,

who treats his wife with such supreme indifference that she returns to her guardian, Lord Norland, and resumes her maiden name of Marie Wooburn. Subsequently, however, she returns to her husband.

Mrs. Ramble, wife of Sir Robert, and ward of Lord Norland.—Inchbald, *Every One Has His Fault* (1794).

Ram'iel (3 *syl.*), one of the "atheist crew" overthrown by Ab'diel. (The word means, according to Hume, "one who exalts himself against God.")—Milton, *Paradise Lost*, vi. 371 (1665).

Raminago'bris. Lafontaine, in his fables, gives this name to a cat. Rabelais, in his *Pantag'ruel*, iii. 21, satirizes under the same name Guillaume Crétin, a poet.

Rami'rez, a Spanish monk, and father confessor to Don Juan, duke of Braganza. He promised Velasquez, when he absolved the duke at bed-time, to give him a poisoned wafer prepared by the Carmelite Castruccio. This he was about to do, when he was interrupted, and the breaking out of the rebellion saved the duke from any similar attempt.—Robert Jephson, *Braganza* (1775).

Rami'ro (*King*) married Aldonza, who, being faithless, eloped with Alboa'zar, the Moorish king of Gaya. Ramiro came disguised as a traveller to Alboazar's castle, and asked a damsel for a draught of water, and when he lifted the pitcher to his mouth, he dropped in it his betrothal ring, which Aldonza saw and recognized. She told the damsel to bring the stranger to her apartment. Scarce had he arrived there when the Moorish king entered, and Ramiro hid himself in an alcove. "What would you do to Ramiro," asked Aldonza, "if you had him in your power?" "I would hew him limb from limb," said the Moor. "Then lo! Alboazar, he is now skulking in that alcove." With this, Ramiro was dragged forth, and the Moor said, "And how would you act if our lots were reversed?" Ramiro replied, "I would feast you well, send for my chief princes and counsellors, and set you before them and bid you blow your horn till you died." "Then be it so," said the Moor. But when Ramiro blew his horn, his "merry men" rushed into the castle, and the Moorish king, with Aldonza and all their children, princes, and counsellors, were put to the sword.—Southey, *Ramiro* (a ballad from the Portuguese, 1804).

Ramona, young Indian woman, who, in defiance of her duenna's fierce opposition, goes out into the wide world with gallant Alessandro. The struggles and disappointments of the wedded pair, and their oppression by Indian agents are told in Helen Hunt Jackson's novel, *Ramona*, (1884).

Ramorny (*Sir John*), a voluptuary, master of the horse to Prince Robert of Scotland.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Ramsay (*David*), the old watch-maker, near Temple Bar.

Margaret Ramsay, David's daughter. She marries Lord Nigel.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Ramsbottom (*Mrs.*), a vile speller of the language. Theodore Hook's pseudonym in the *John Bull* newspaper, 1829.

*** Winifred Jenkins, the maid of Miss Tabitha Bramble (in Smollett's *Humphrey Clinker*, 1770), rivals Mrs. Ramsbottom in bad spelling.

Randal, the boatman at Lochleven Castle.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Randolph (*Lord*), a Scotch nobleman, whose life was saved by young Norval. For this service, his lordship gave the youth a commission; but Glenalvon, the heir presumptive, hated the new favorite, and persuaded Lord Randolph that Norval was too familiar with his lady. Accordingly, Glenalvon and Lord Randolph waylaid the lad, who being attacked, slew Glenalvon in self-defence, but was himself slain by Lord Randolph. When the lad was killed, Lord Randolph learned that "Norval" was the son of Lady Randolph by Lord Douglas, her former husband. He was greatly vexed, and went to the war then raging between Scotland and Denmark, to drown his sorrow by activity and danger.

Lady Randolph, daughter of Sir Malcolm, was privately married to Lord Douglas, and when her first boy was born, she hid him in a basket, because there was a family feud between Malcolm and Douglas. Soon after this, Douglas was slain in battle, and the widow married Lord Randolph. The babe was found by old Norval, a shepherd, who brought it up as his own son. When 18 years old, the lad saved the life of Lord Randolph, and was given a commission in the army. Lady Randolph, hearing of the incident, discovered that young Norval was her own son, Douglas. Glenalvon, who hated the new favorite, persuaded Lord Randolph that the young man was too familiar with Lady Randolph, and being waylaid, a fight ensued, in which Norval slew Glenalvon, but was himself slain by Lord Randolph: Lord Randolph being informed that the young man was Lady Randolph's son, went to the wars to "drive away care;" and Lady Randolph, in her distraction, cast herself headlong from a steep precipice.—J. Home, *Douglas* (1757).

The voice of Mrs. Crawford [1734–1801], when thrown out by the vehemence of strong feeling, seemed to wither up the hearer; it was a flaming arrow, a lighting of passion. Such was the effect of her almost shriek to old Norval, "Was he alive?" It was like an electric shock, which drove the blood back to the heart, and produced a shudder of terror through the crowded theatre.—Boaden, *Life of Kemble.*

Random, a man of fortune with a scapegrace son. He is pale and puffy, with gout and a tearing cough. Random goes to France to recruit his health, and on his return to England, gets arrested for debt by mistake for his son. He raves and rages, threatens and vows vengeance, but finds his son on the point of marrying a daughter of Sir David Dunder of Dunder Hall, and forgets his evils in contemplation of this most desirable alliance.—G. Colman, *Ways and Means* (1788).

Random (*Roderick*), a young Scotch scapegrace, in quest of fortune. At one time he revels in prosperity, at another he is in utter destitution. Roderick is led into different countries (whose peculiarities are described), and falls into the society of wits, sharpers, courtiers, and harlots. Occasionally lavish, he is essentially mean; with a dash of humor, he is contemptibly revengeful; and, though generous minded when the whim jumps with his wishes, he is thoroughly selfish. His treatment of Strap is revolting to a generous mind. Strap lends him money in his necessity, but the heartless Roderick wastes the loan, treats Strap as a mere servant, fleeces him at dice, and cuffs him when the game is adverse.—T. Smollett, *Roderick Random* (1748).

Ranger, the madcap cousin of Clarinda.

and the leading character in Hoadly's *Suspicious Husband* (1747).

Ran'tipole (3 *syl.*), a madcap. One of the nicknames given to Napoleon III. (See NAPOLEON III.)

> Dick, be a little rantipolish,
> Colman, *Heir-at-Law*, i. 2 (1797).

Raoul [*Rawl*], the old huntsman of Sir Raymond Berenger.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Raoul di Nangis (*Sir*), the Huguenot in love with Valentina (daughter of the Comte de St. Bris, governor of the Louvre). Sir Raoul is offered the hand of Valentina in marriage, but rejects it because he fancies she is betrothed to the comte de Nevers. Nevers being slain in the Bartholomew Massacre, Raoul marries Valentina, but scarcely is the ceremony over when both are shot by the musketeers under the command of St. Bris.—Meyerbeer, *Les Huguenots* (opera, 1836).

Raphael (2 or 3 *syl.*), called by Milton, "The Sociable Spirit," and "The Affable Archangel." In the book of *Tobit* it was Raphael who travelled with Tobias into Media and back again; and it is the same angel that holds discourse with Adam through two books of *Paradise Lost*, v. and vi. (1665).

Raphael, the guardian angel of John the Beloved.

*** Longfellow calls Raphael "The Angel of the Sun," and says that he brings to man "the gift of faith."—*Golden Legend* ("Miracle-Play," iii., 1851).

Raphael (*The Flemish*), Frans Floris. His chief works are "St. Luke at His Easel," and the "Descent of the Fallen Angels," both in Antwerp Cathedral (1520–1570).

Raphael (*The French*), Eustace Lesueur (1617–1655).

Raphael of Cats (*The*), Godefroi Mind, a Swiss painter, famous for his cats (1768–1814).

Raphael of Holland (*The*), Martin van Hemskerck (1498–1574).

Raphael's Enchanter, La Fornarina, a baker's daughter. Her likeness appears in several of his paintings. (See FORNARINA.)

Rapier (*The*) was introduced by Rowland York in 1587.

> He [*Rowland York*] was a Londoner, famous among the cutters in his time for bringing in a new kind of fight—to run the point of a rapier into a man's body . . . before that time the use was with little bucklers, and with broadswords to strike and never thrust, and it was accounted unmanly to strike under the girdle.—Carleton, *Thankful Remembrance* (1625).

Rare Ben. Ben Jonson, the dramatist, was so called by Robert Herrick (1574–1637).

Raredrench (*Master*), apothecary.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Rashleigh Osbaldistone, called "the scholar," an hypocritical and accomplished villain, killed by Rob Roy.—Sir W. Scott, *Rob Roy* (time, George I.).

*** Surely never gentleman was plagued with such a family as Sir Hildebrand Osbaldistone, of Osbaldistone Hall. (1) Percival, "the sot;" (2) Thorncliff, "the bully;" (3) John, "the gamekeeper;" (4) Richard, "the horse-jockey;" (5) Wilfred, "the fool;" (6) Rashleigh, "the scholar and knave."

Ras'selas, prince of Abyssina, fourth

son of the emperor. According to the custom of the country, he was confined in a private paradise, with the rest of the royal family. This paradise was in the valley of Amhara, surrounded by high mountains. It had only one entrance, which was by a cavern under a rock concealed by woods, and closed by iron gates. He escaped with his sister, Nekayah, and Imlac, the poet, and wandered about to find out what condition or rank of life was the most happy. After careful investigation he found no lot without its drawbacks, and resolved to return to the "happy valley."—Dr. Johnson, *Rasselas* (1759).

Rats (*Devoured by*). Archbishop Hatto, Count Graaf, Bishop Widerolf of Strasburg, Bishop Adolph of Cologne, Freiherr von Güttingen were all devoured by rats. (See Hatto.)

Ratcliffe (*James*), a notorious thief.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Ratcliffe (*Mr. Hubert*), a friend of Sir Edward Mauley, "the Black Dwarf."—Sir W. Scott, *The Black Dwarf* (time, Anne).

Ratcliffe (*Mrs.*), the widow of "Don Carlos," who rescued Sheva at Cadiz from an *auto da fe*.

Charles Ratcliffe, clerk of Sir Stephen Bertram, discharged because he had a pretty sister, and Sir Stephen had a young son. Charles supported his widowed mother and his sister by his earnings. He rescued Sheva, the Jew, from a howling London mob, and was left the heir of the old man's property.

Miss [*Eliza*] *Ratcliffe*, sister of Charles, clandestinely married to Charles Bertram, and given £10,000 by the Jew to reconcile Sir Stephen Bertram to the alliance. She was handsome, virtuous and elegant, mild, modest and gentle.—Cumberland, *The Jew* (1776).

Rath'mor, chief of Clutha (*the Clyde*), and father of Calthon and Colmar. Dunthalmo, lord of Teutha, "came in his pride against him," and was overcome, whereupon his anger rose, and he went by night with his warriors and slew Rathmor in his own halls, where his feasts had so often been spread for strangers.—Ossian, *Calthon and Colmal.*

Rattlin (*Jack*), a famous naval character in Smollett's *Roderick Random.* Tom Bowling is in the same novel (1749).

Rattray (*Sir Runnion*), of Runnagullion; the duelling friend of Sir Mungo Malagrowther.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Raucocan'ti, leader of a troupe of singers going to act in Sicily. The whole were captured by Lambro, the pirate, and sold in Turkey as slaves.

'Twould not become myself to dwell upon
My own merits, and, tho' young, I see, sir, you
[*Don Juan*]
Have got a travelled air, which shews you one
To whom the opera is by no means new.
You've heard of Raucocanti—I'm that man . . .
You was [*sic*] not last year at the fair of Lugo,
But next, when I'm engaged to sing there—do go.

Byron, *Don Juan*, iv. 88 (1820).

Raven (*Barnaby's*), Grip, a large bird of most impish disposition. Its usual phrases were: "I'm a devil!" "Never say die!" "Polly, put the kettle on!" He also uttered a cluck like cork-drawing, a barking like a dog, and a crowing like a cock. Barnaby Rudge used to carry it

about in a basket at his back. The bird drooped while it was in jail with his master, but after Barnaby's reprieve

It soon recovered its good looks, and became as glossy and sleek as ever . . . but for a whole year it never indulged in any other sound than a grave and decorous croak. . . . One bright summer morning . . . the bird advanced with fantastic steps to the door of the Maypole, and then cried "I'm a devil!" three or four times, with extraordinary rapture . . . and from that time constantly practised and improved himself in the vulgar tongue.—C. Dickens, *Barnaby Rudge*, ii. (1841).

Raven (*The*), Edgar Allan Poe's poem bearing this caption is the best known of his works, and one of the most remarkable in the English language (1845).

Ravens of Owain (*The*). Owain had in his army 300 ravens, who were irresistible. It is thought that these ravens were warriors who bore this device on their shields.

A man who caused the birds to fly upon the host
Like the ravens of Owain, eager for prey.
Bleddynt Vardd, *Myvyrian Archaiology*, i. 365.

Ravens once White. One day a raven told Apollo that Coro'nis, a Thessalian nymph whom he passionately loved, was faithless. Apollo, in his rage, shot the nymph, but hated the raven, and "bade him prate in white plumes never more."—Ovid, *Metam.*, ii.

Ravenswood (*Allan, lord of*), a decayed Scotch nobleman of the royalist party.

Master Edgar Ravenswood, the son of Allan. In love with Lucy Ashton, daughter of Sir William Ashton, lord-keeper of Scotland. The lovers plight their troth at the "Mermaid's Fountain," but Lucy is compelled to marry Frank Hayston, laird of Bucklaw. The bride, in a fit of insanity, attempts to murder the bridegroom, and dies in convulsions. Bucklaw recovers, and goes abroad. Colonel Ashton appoints a hostile meeting with Edgar; but young Ravenswood, on his way to the place appointed, is lost in the quicksands of Kelpies Flow, in accordance with an ancient prophecy.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

*** In Donizetti's opera of *Lucia di Lammermoor*, Bucklaw dies of the wound inflicted by the bride, and Edgar, heart-broken, comes on the stage and kills himself.

The catastrophe in the *Bride of Lammermoor*, where [*Edgar*] Ravenswood is swallowed up by a quicksand, is singularly grand in romance, but would be inadmissible in a drama.—*Encyc. Brit.*, Art. "Romance."

Rawhead and Bloody-Bones, two bogies or bugbears, generally coupled together. In some cases the phrase is employed to designate one and the same "shadowy sprite."

Servants awe children . . . by telling them of Rawhead and Bloody-bones.—Locke.

Ray. One of two brothers, divided by the civil war. Beltran is in the Southern army, Ray in the Northern. Both love the same woman whose heart is Beltran's. The brothers met in battle and Beltran falls. Ray is wounded and left for dead; recovers and makes his way homeward. There he lives—undergoing volcanic changes, now passionless lulls, and now rages and spasms of grief; "gradually out of them all he gathers his strength about him," and wins Vivia's hand.—Harriet Prescott Spofford, *Ray*.

Ray (*Will*), popular officer in a frontier brigade who steals through the deadly line

of Cheyennes drawn about a handful of U. S. soldiers, and, followed by shots and yells, rides for his life and his comrades' lives to the nearest encampment of troops and brings succor to the devoted little band with the dawn of the day that, but for him, would have been the last on earth for those left behind. — Charles King, *Marion's Faith* (1886).

Rayland (*Mrs.*), the domineering lady of the *Old Manor-House*, by Charlotte Smith (1749–1806).

Mrs. Rayland is a sort of Queen Elizabeth in private life.—Sir W. Scott.

Raymond, count of Toulouse, the Nestor of the crusaders. He slays Aladine, king of Jerusalem, and plants the Christian standard on the tower of David.—Tasso, *Jerusalem Delivered*, xx. (1516).

*** Introduced by Sir W. Scott in *Count Robert of Paris*, a novel of the period of Rufus.

Raymond (*Sir Charles*), a country gentleman, the friend and neighbor of Sir Robert Belmont.

Colonel Raymond, son of Sir Charles, in love with Rosetta Belmont. Being diffident and modest, Rosetta delights in tormenting him, and he is jealous even of William Faddle "a fellow made up of knavery, noise and impudence."

Harriet Raymond, daughter of Sir Charles, whose mother died in giving her birth. She was committed to the care of a gouvernante, who changed her name to Fidelia, wrote to Sir Charles to say that she was dead, and sold her at the age of 12 to a villain named Villard. Charles Belmont, hearing her cries of distress, rescued her and took her home. The gouvernante at death confessed the truth, and Charles Belmont married her.—Edward Moore, *The Foundling* (1748).

Raz'eka, the giver of food, one of the four gods of the Adites (2 *syl.*).

We called on Razeka for food.
Southey, *Thalaba, the Destroyer*, i. 24 (1797).

Razor, a barber who could "think of nothing but old England." He was the friend and neighbor of Quidnunc, the upholsterer, who was equally crazy about the political state of the nation, and the affairs of Europe in general.—Murphy, *The Upholsterer* (1758).

Razor (*To cut blocks with a*). Oliver Goldsmith said of Edward Burke, the statesman.

Too deep for his hearers, he went on refining,
And thought of convincing, while they thought of dining:
Tho' equal to all things, to all things unfit;
Too nice for a statesman, too proud for a wit;
For a patriot too cool; for a drudge disobedient;
And too fond of the *right* to pursue the *expedient*.
In short, 'twas his fate, unemployed or in place, sir,
To eat mutton cold, and cut blocks with a razor.
Retaliation (1774.)

Read (*Sir William*), a tailor, who set up for oculist, and was knighted by Queen Anne. This quack was employed both by Queen Anne and George I. Sir William could not read. He professed to cure wens, wry-necks, and hare-lips (died 1715).

None shall their rise to merit owe—
That popish doctrine is exploded quite,
Or Ralph had been no duke, and Read no knight.
A Political Squib of the Period.

*** The "Ralph" refered to is Ralph Montagu, created viscount in 1682, and duke of Montagu in 1705 (died 1709).

Ready-to-Halt, a pilgrim that journeyed to the Celestial City on crutches.

The Abduction of Rebecca

Leon Cogniet, Artist

"REBECCA, placed on horseback before one of the Templar's Saracen slaves, was in the midst of the little party; and Bois-Guilbert, notwithstanding the confusion of the bloody fray, showed every attention to her safety. . . .

"Taking advantage of the dismay which was spread by the fall of Athelstane, and calling aloud, 'Those who would save themselves, follow me!' he pushed across the drawbridge, dispersing the archers who would have intercepted them. He was followed by his Saracens and some five or six men-at-arms, who had mounted their horses. The Templar's retreat was rendered perilous by the numbers of arrows shot off at him and his party."

Scott's "Ivanhoe."

The Redemption of Rebecca

Jane Chapman Smith

"Rebecca, please don't cry. I'll be back in a week or two, and then we'll

ABDUCTION OF REBECCA.

He joined Mr. Greatheart's party, and was carried to heaven in a chariot of fire.—Bunyan, *Pilgrim's Progress*, ii. (1684).

Reason (*The goddess of*), in the French Revolution, some say, was the wife of Momoro, the printer; but Lamartine says it was Mdlle. Malliard, an actress.

Rebecca, leader of the Rebeccaïtes, a band of Welsh rioters, who, in 1843, made a raid upon toll-gates. The captain and his guard disguised themselves in female attire.

*** This name arose from a gross perversion of a text of Scripture: "And they blessed Rebekah, and said unto her, . . . let thy seed possess the gate of those which hate them." (*Gen.* xxiv. 60).

Rebecca, daughter of Isaac, the Jew; meek, modest, and high-minded. She loves Ivanhoe, who has shown great kindness to her and to her father; and when Ivanhoe marries Rowena, both Rebecca and her father leave England for a foreign land.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Rebecca (*Mistress*), the favorite waiting-maid of Mrs. Margaret Bertram, of Singleside.—Sir W. Scott, *Guy Mannering* (time, George II.).

Record, noted for his superlatives, "most presumptuous," "most audacious," "most impatient," as:

> Oh, you will, most audacious. . . . Look at him, most inquisitive. . . . Under lock and key, most noble. . . . I will, most dignified.—S. Birch, *The Adopted Child.*

Recruiting Officer (*The*), a comedy by G. Farquhar (1705). The "recruiting officer" is Sergeant Kite, his superior officer is Captain Plume, and the recruit is Sylvia, who assumes the military dress of her brother and the name of Jack Wilful, *alias* Pinch. Her father, Justice Balance, allows the name to pass the muster, and when the trick is discovered, to prevent scandal, the justice gives her in marriage to the captain.

Red Book of Hergest (*The*), a collection of children's tales in Welsh; so called from the name of the place where it was discovered. Each tale is called in Welsh a *Mabinogi*, and the entire collection is the *Mabinogion* (from *nab*, "a child"). The tales relate chiefly to Arthur and the early British kings. A translation in three vols., with notes, was published by Lady Charlotte Guest (1838–49).

Red-Cap (*Mother*), an old nurse at the Hungerford Stairs.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Red-Cap (*Mother*). Madame Bufflon was so called, because her bonnet was deeply colored with her own blood in a street fight at the outbreak of the French Revolution.—W. Melville.

Red Cross Knight (*The*) represents St. George, the patron saint of England. His adventures, which occupy bk. i. of Spenser's *Faëry Queen*, symbolize the struggles and ultimate victory of holiness over sin (or protestantism over popery). Una comes on a white ass to the court of Gloriana, and craves that one of the knights would undertake to slay the dragon which kept her father and mother prisoners. The Red Cross Knight, arrayed in all the armor of God (*Eph.* vi. 11–17), undertakes the adventure, and goes, accompanied for a time, with Una; but, deluded by Archimago, he quits the lady, and the two meet with numerous adventures. At last, the knight, having slain the dragon, marries

Una; and thus holiness is allied to the Oneness of Truth (1590).

Red Hand of Ulster.

Calverley, of Calverley, Yorkshire. Walter Calverley, Esq., in 1605, murdered two of his children, and attempted to murder his wife and a child "at nurse." This became the subject of *The Yorkshire Tragedy*. In consequence of these murders, the family is required to wear "the bloody hand."

The Holt family, of Lancashire, has a similar tradition connected with their coat armor.

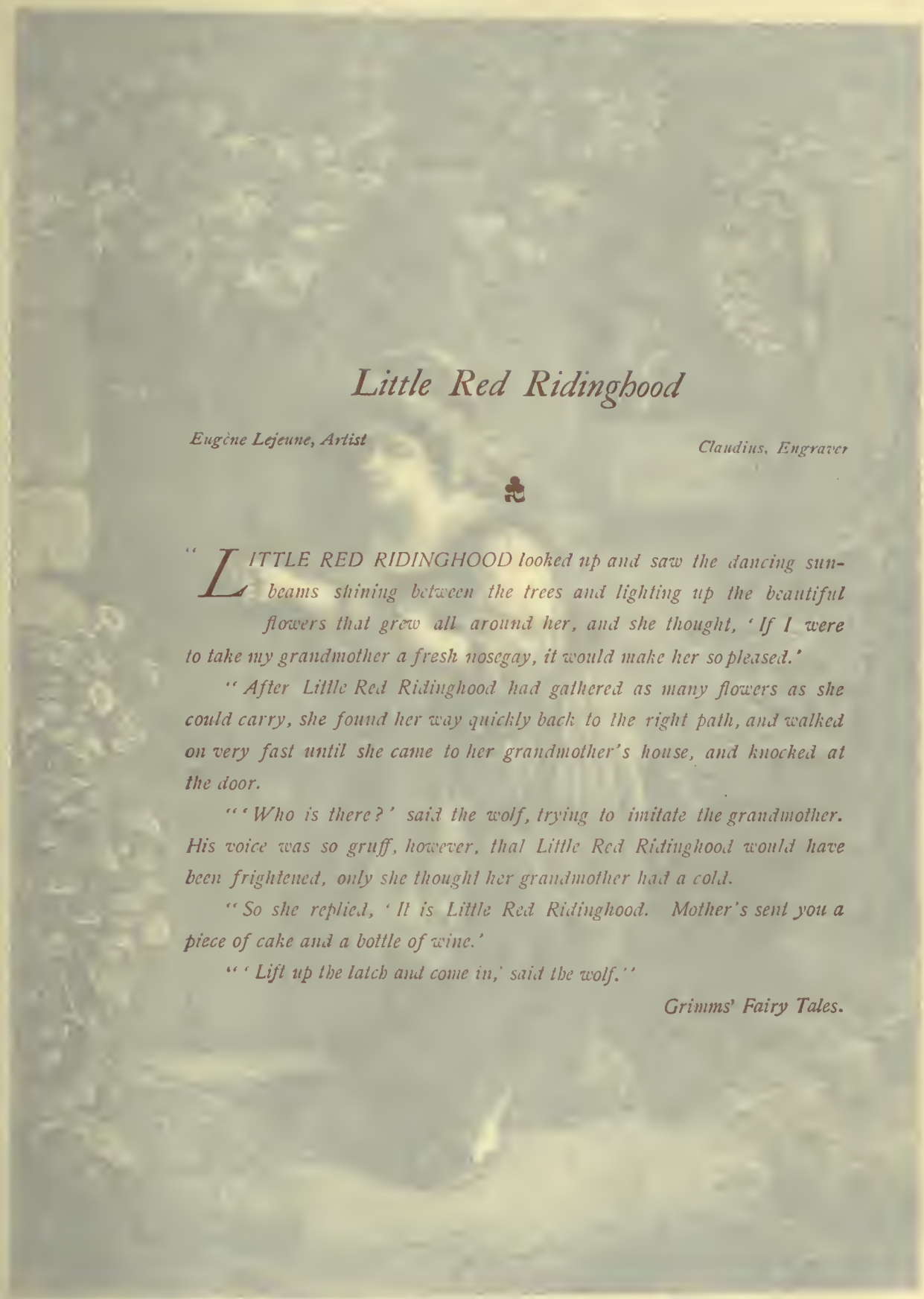
Red Knight (*The*,) Sir Perimo'nês, one of the four brothers who kept the passages leading to Castle Perilous. In the allegory of Gareth, this knight represents noon, and was the third brother. Night, the eldest born, was slain by Sir Gareth; the Green Knight, which represents the young day-spring, was overcome, but not slain; and the Red Knight, being overcome, was spared also. The reason is this: darkness is *slain*, but dawn is only *overcome* by the stronger light of noon, and noon decays into the evening twilight. Tennyson in his *Gareth and Lynette*, calls Sir Perimonês "Meridies," or "Noonday Sun." The Latin name is not consistent with a British tale.—Sir T. Malory, *History of Prince Arthur*, i. 129 (1470); Tennyson, *Idylls*.

Red Knight of the Red Lands (*The*), Sir Ironside. "He had the strength of seven men, and every day his strength went on increasing till noon." This knight kept the Lady Lionês captive in Castle Perilous. In the allegory of Sir Gareth, Sir Ironside represents death, and the captive lady "the Bride," or Church triumphant. Sir Gareth combats with Night, Morn, Noon, and Evening, or fights the fight of faith, and then overcomes the last enemy, which is death, when he marries the lady, or is received into the Church, which is "the Lamb's Bride." Tennyson, in his *Gareth and Lynette*, makes the combat with the Red Knight ("Mors," or "Death") to be a single stroke; but the *History* says it is endured from morn to noon, and from noon to night—in fact, that man's whole life is a contest with moral and physical death.—Sir T. Malory, *History of Prince Arthur*, i. 134–137 (1470); Tennyson, *Idylls* ("Gareth and Lynette").

Red Pipe. The Great Spirit long ago called the Indians together, and, standing on the red pipe-stone rock, broke off a piece, which he made into a pipe, and smoked, letting the smoke exhale to the four quarters. He then told the Indians that the red pipe-stone was their flesh, and they must use the red pipe when they made peace; and that when they smoked it, the war-club and scalping-knife must not be touched. Having so spoken, the Great Spirit was received up into the clouds.—*Indian Mythology*.

> The red pipe has blown its fumes of peace and war to the remotest corners of the continent. It visited every warrior, and passed through its reddened stem the irrevocable oath of war and desolation. Here, too, the peace-breathing calumet was born, and fringed with eagle's quills, which has shed its thrilling fumes over the land, and soothed the fury of the relentless savage.—Catlin, *Letters on . . . the North Americans*, ii. 160.

Red Ridinghood (*Little*), a child with a red cloak, who went to carry cakes to her grandmother. A wolf placed itself in the grandmother's bed, and when the child remarked upon the size of its eyes, ears, and nose, replied it was the better to see, hear, and smell the little grandchild. "But, grandmamma," said the child, "what a



Little Red Ridinghood

Eugène Lejeune, Artist — *Claudius, Engraver*

♣

"LITTLE RED RIDINGHOOD looked up and saw the dancing sunbeams shining between the trees and lighting up the beautiful flowers that grew all around her, and she thought, 'If I were to take my grandmother a fresh nosegay, it would make her so pleased.'

"After Little Red Ridinghood had gathered as many flowers as she could carry, she found her way quickly back to the right path, and walked on very fast until she came to her grandmother's house, and knocked at the door.

"'Who is there?' said the wolf, trying to imitate the grandmother. His voice was so gruff, however, that Little Red Ridinghood would have been frightened, only she thought her grandmother had a cold.

"So she replied, 'It is Little Red Ridinghood. Mother's sent you a piece of cake and a bottle of wine.'

"'Lift up the latch and come in,' said the wolf."

Grimms' Fairy Tales.

LITTLE RED RIDINGHOOD.

great mouth you have got!" "The better to eat you up," was the reply, and the child was devoured by the wolf.

This nursery tale is, with slight variations, common to Sweden, Germany, and France. In Charles Perrault's *Contes des Fées* (1697) it is called "Le Petit Chaperon Rouge."

Red Swan (*The*). Odjibwa, hearing a strange noise, saw in the lake a most beautiful red swan. Pulling his bow, he took deliberate aim, without effect. He shot every arrow from his quiver with the same result; then, fetching from his father's medicine sack three poisoned arrows, he shot them also at the bird. The last of the three arrows passed through the swan's neck, whereupon the bird rose into the air and sailed away towards the setting sun.—Schoolcraft, *Algic Researches*, ii. 9 (1839).

Redgauntlet, a story told in a series of letters, about a conspiracy formed by Sir Edward Hugh Redgauntlet, on behalf of the "Young Pretender," Charles Edward, then above 40 years of age. The conspirators insist that the prince shall dismiss his mistress, Miss Walkingshaw, and, as he refuses to comply with this demand, they abandon their enterprise. Just as a brig is prepared for the prince's departure from the island, Colonel Campbell arrives with the military. He connives, however, at the affair, the conspirators disperse, the prince embarks, and Redgauntlet becomes the prior of a monastery abroad. This is one of the inferior novels, but is redeemed by the character of Peter Peebles.—Sir W. Scott, *Redgauntlet* (1824).

Redgauntlet embodies a great deal of Scott's own personal history and experience.—Chambers, *English Literature*, ii. 589.

Redgauntlet (*Sir Alberick*), an ancestor of the family.

Sir Edward Redgauntlet, son of Sir Alberick; killed by his father's horse.

Sir Robert Redgauntlet, an old tory, mentioned in Wandering Willie's tale.

Sir John Redgauntlet, son and successor of Sir Robert, mentioned in Wandering Willie's tale.

Sir Redwald Redgauntlet, son of Sir John.

Sir Henry Darsie Redgauntlet, son of Sir Redwald.

Lady Henry Darsie Redgauntlet, wife of Sir Henry Darsie.

Sir Arthur Darsie Redgauntlet, alias *Darsie Latimer*, son of Sir Henry and Lady Darsie.

Miss Lilias Redgauntlet, alias *Greenmantle*, sister of Sir Arthur. She marries Allan Fairford.

Sir Edward Hugh Redgauntlet, the Jacobite conspirator. He is uncle to Darsie Latimer, and is called "Laird of the Lochs," *alias* "Mr. Herries of Birrenswark," *alias* "Master Ingoldsby."—Sir W. Scott, *Redgauntlet* (time, George III.).

Redi (*Francis*), an Italian physician and lyric poet. He was first physician to the grand-duke of Tuscany (1626–1698).

> Even Redi, tho' he chanted
> Bacchus in the Tusean valleys,
> Never drank the wine he vaunted
> In his dithyrambic sallies.
> Longfellow, *Drinking Song.*

Redlaw (*Mr.*), the "haunted man." He was a professor of chemistry, who bargained with the spirit which haunted him to leave him, on condition of his imparting to others his own idiosyncrasies. From this moment the chemist carried with him the infection of sullenness, selfishness, discontent and ingratitude. On Christmas Day the infection ceased. Redlaw lost his

morbid feelings, and all who suffered by his infection, being healed, were restored to love, mirth, benevolence and gratitude. —C. Dickens, *The Haunted Man* (1848).

Redmain (*Sir Magnus*), governor of the town of Berwick (fifteenth century).

He was remarkable for his long red beard, and was therefore called by the English "Magnus Red-beard," but by the Scotch, in derision, "Magnus Red-mane," as if his beard had been a horse-mane.—Godscroft, 178.

Redmond O'Neale, Rokeby's page, beloved by Rokeby's daughter, Matilda, whom he marries. He turns out to be Mortham's son and heir.—Sir W. Scott, *Rokeby* (1812).

Reece (*Captain*), R.N., of the *Mantel-piece;* adored by all his crew. They had feather-beds, warm slippers, hot-water cans, brown Windsor soap, and a valet to every four, for Captain Reece said, "It is my duty to make my men happy, and I will." Captain Reece had a daughter, ten female cousins, a niece and a ma, six sisters and an aunt or two, and, at the suggestion of William Lee, the coxswain, married these ladies to his crew—"It is my duty to make my men happy, and I will." Last of all, Captain Reece married the widowed mother of his coxswain, and they were all married on one day—"It was their duty, and they did it."—W. S. Gilbert, *The Bab Ballads* ("Captain Reece, R.N.").

Reeve's Tale (*The*). Symond Symkyn, a miller of Trompington, near Cambridge, used to serve "Soler Hall College," but was an arrant thief. Two scholars, Aleyn and John, undertook to see that a sack of corn sent to be ground was not tampered with; so one stood by the hopper, and one by the trough which received the flour. In the mean time the miller let their horse loose, and, when the young men went to catch it, purloined half a bushel of the flour, substituting meal instead. It was so late before the horse could be caught that the miller offered the two scholars a "shakedown" in his own chamber, but when they were in bed he began to belabor them unmercifully. A scuffle ensued, in which the miller, being tripped up, fell upon his wife. His wife, roused from her sleep, seized a stick, and, mistaking the bald pate of her husband for the night-cap of one of the young men, banged it so lustily that the man was almost stunned with the blows. In the mean time the two scholars made off without payment, taking with them the sack and also the half-bushel of flour, which had been made into cakes.—Chaucer, *Canterbury Tales* (1388).

*** Boccaccio has a similar story in his *Decameron*. It is also the subject of a *fabliau* entitled *De Gombert et des Deux Clers*. Chaucer borrowed his story from a *fabliau* given by Thomas Wright in his *Anecdota Literaria*, 15.

Reformation (*The*). It was in germ in the early Lollards, and was radiant in the works of Wycliffe.

It was present in the pulpit of Pierre de Bruys, in the pages of Arnoldo da Brescia, in the cell of Roger Bacon.

It was active in the field with Peter Revel, in the castle of Lord Cobham, in the pulpit with John Huss, in the camp with John Ziska, in the class-room of Pico di Mirandola, in the observatory of Abraham Zacuto, and the college of Antonio di Lebrija, and it burst into full light through Martin Luther.

Re'gan, second daughter of King Lear, and wife of the duke of Cornwall. Having received the half of her father's king-

she refused to entertain him with his suite. On the death of her husband, she designed to marry Edmund, natural son of the earl of Gloster, and was poisoned by her elder sister, Goneril, out of jealousy. Regan, like Goneril, is proverbial for "filial ingratitude." — Shakespeare, *King Lear* (1605).

Regent Diamond (*The*). So called from the regent duke of Orleans. This diamond, the property of France, at first set in the crown, and then in the sword of state, was purchased in India by a governor of Madras, of whom the regent bought it for £80,000.

Regillus (*The Battle of Lake*). Regillus Lacus is about twenty miles east of Rome, between Gabii (north) and Lavīcum (south). The Romans had expelled Tarquin the Proud from the throne, because of the most scandalous conduct of his son Sextus, who had violated Lucretia, the wife of Collatinus. Thirty combined cities of Latium, with Sabines and Volscians, took the part of Tarquin, and marched towards Rome. The Romans met the allied army at the Lake Regillus, and here, on July 15, B.C. 499, they won the great battle which confirmed their republican constitution, and in which Tarquin, with his sons Sextus and Titus, was slain. While victory was still doubtful, Castor and Pollux, on their white horses, appeared to the Roman dictator, and fought for the Romans. The victory was complete, and ever after the Romans observed the anniversary of this battle with a grand procession and sacrifice. The procession started from the temple of Mars outside the city walls, entered by the Porta Capēna, traversed the chief streets of Rome, marched past the temple of Vesta in the Forum, and then to the opposite side of the "great square," where they had built a temple to Castor and Pollux in gratitude for the aid rendered by them in this battle. Here offerings were made, and sacrifice was offered to the Great Twin-Brothers, the sons of Leda. Macaulay has a lay, called *The Battle of the Lake Regillus*, on the subject.

> Where, by the Lake Regillus,
> Under the Porcian height,
> All in the land of Tusculum,
> Was fought the glorious fight.
> Macaulay, *Lays of Ancient Rome* (1842).

A very parallel case occurs in the life of Mahomet. The Koreishites had armed to put down "the prophet;" but Mahomet met them in arms, and on January 13, 624, won the famous battle of Bedr. In the *Korân* (ch. iii.), he tells us that the angel Gabriel, on his horse, Haïzûm, appeared on the field with 3000 "angels," and won the battle for him.

In the conquest of Mexico, we are told that St. James appeared on his grey horse at the head of the Castilian adventurers, and led them on to victory. Bernal Diaz, who was in the battle, saw the grey horse, but fancies the rider was Francesco de Morla, though, he confesses, "it might be the glorious apostle St. James" for aught he knew.

Regimen of the School of Salerno, a collection of precepts in Latin verse, written by John of Milan, a poet of the eleventh century, for Robert, the duke of Normandy.

> A volume universally known
> As the "Regimen of the School of Salern."
> Longfellow, *The Golden Legend* (1851).

Reginald Archer. A refined, debonnaire sensualist, courted by women and envied by men. He wooes and marries a gentle, pure heiress, and would, as her husband, break her heart were not the

evil work cut short by his death at the hands of a man whose wife Reginald has lured from her allegiance to her lawful lord.—Anne Crane Seemuller, *Reginald Archer* (1865).

Region of Death, (*Marovsthulli*), Thurr, near Delhi, fatal, from some atmospheric influence, especially about sunset.

Regno (*The*), Naples.

Are our wiser heads leaning towards an alliance with the pope and the Regno?—George Eliot (Marian Evans).

Reg'ulus, a Roman general, who conquered the Carthaginians (B.C. 256), and compelled them to sue for peace. While negotiation was going on, the Carthaginians, joined by Xanthippos, the Lacedemonian, attacked the Romans at Tunis, and beat them, taking Regulus prisoner. The captive was sent to Rome to make terms of peace and demand exchange of prisoners, but he used all his influence with the senate to dissuade them from coming to terms with their foe. On his return to captivity, the Cathaginians cut off his eyelids and exposed him to the burning sun, then placed him in a barrel armed with nails, which was rolled up and down a hill till the man was dead.

*** This subject has furnished Pradon and Dorat with tragedies (*French*), and Metastasio, the Italian poet, with an opera called *Regolo* (1740).

"Regulus" was a favorite part of the French actor, François J. Talma.

Rehearsal (*The*), a farce by George Villiers, duke of Buckingham (1671). It was designed for a satire on the rhyming plays of the time. The chief character, Bayes (1 *syl.*), is meant for Dryden.

The name of George Villiers, duke of Buckingham, demands cordial mention by every writer on the stage. He lived in an age when plays were chiefly written in rhyme, which served as a vehicle for foaming sentiment clouded by hyperbolê. . . . The dramas of Lee and Settle . . . are made up of blatant couplets that emptily thundered through five long acts. To explode an unnatural custom by ridiculing it, was Buckingham's design in *The Rehearsal*, but in doing this the gratification of private dislike was a greater stimulus than the wish to promote the public good.—W. C. Russell, *Representative Actors.*

Reichel (*Colonel*), in *Charles XII.*, by J. R. Planché (1826).

Rejected Addresses, parodies on Wordsworth, Cobbett, Southey, Scott, Coleridge, Crabbe, Byron, Theodore Hook, etc., by James and Horace Smith; the copyright after the sixteenth edition was purchased by John Murray, in 1819, for £131. The directors of Drury Lane Theatre had offered a premium for the best poetical address to be spoken at the opening of the new building, and the brothers Smith conceived the idea of publishing a number of poems supposed to have been written for the occasion and rejected by the directors (1812).

"I do not see why they should have been rejected," said a Leicestershire clergyman, "for I think some of them are very good."—James Smith.

Reksh, Sir Rustam's horse.

Relapse, (*The*), a comedy by Vanbrugh (1697). Reduced to three acts, and adapted to more modern times by Sheridan, under the title of *A Trip to Scarborough* (1777).

Rel'dresal, principal secretary for private affairs in the court of Lilliput, and great friend of Gulliver. When it was proposed to put the Man-mountain to

Reinike Fox Before King Lion

W. von Kaulbach, Artist

♣

BY his adroitness, Reinike outwits all his enemies, and gets on the right side of the King.

"'What need more words?' thus did the King reply,
'We comprehend the matter perfectly.
To you, as a free Baron, we restore
All privileges you e'er held before.
Henceforth at Court Our favor shall you meet,
And at our Privy Council take your seat.
To power and honor will we raise you up,
And you shall well deserve it, as we hope.
No fresh complaints against you will we hear
No matter what complainants shall appear.'"

Goethe's "Reinike Fox."

Remake Non-Before King Lion

REINIKE FOX BEFORE KING LION.

death for high treason, Reldresal moved as an amendment, that the "traitor should have both his eyes put out, and be suffered to live that he might serve the nation."—Swift, *Gulliver's Travels* ("Voyage to Lilliput," 1726).

*** Probably the dean had the Bible story of Samson and the Philistines in his thoughts.

Relics. The following relics are worthy of note, if for no other reason, because of the immense number of pilgrims who are drawn to them from all parts of the world.

1. The House of the Virgin. This is now to be seen at Loreto, a town on the Adriatic, near Ancona, whither it was miraculously transported through the air by angels in the year 1294. It had been originally brought from Nazareth to Dalmatia in 1291, but after resting there for three years was again lifted up and placed where it now stands. It is a small brick structure surrounded by a marble screen designed by Bramante and decorated with carvings and sculptures by a number of celebrated sculptors. The church in which the house stands was built over it to protect it shortly after its arrival.

2. The Holy Coat. This is the seamless coat worn by Jesus, and for which the soldiers drew lots at his crucifixion. It is described by John alone of the evangelists: "Now the coat was without seam, woven from the top throughout." John 19, 23. It is preserved at Treves in the cathedral, and is shown at long intervals to the faithful, attracting vast crowds of pilgrims from all parts of Europe and America. It was last shown in 1891. The village of Argenteuil, near Paris, disputes with Treves the possession of the true garment, insisting on its own superior claim, but the right of Treves is generally acknowledged by Catholics.

3. The Holy Face. According to the legend, when Jesus was on His way to Calvary, one of the women standing by, whose name was Veronica, seeing Him sinking under the weight of the cross, gave Him her handkerchief to wipe the sweat from His face. When He returned it the impression of His face was left upon the cloth, and remains distinctly to be seen at the present day.

4. The Sainte Chapelle at Paris, one of the most beautiful Gothic buildings in Europe, was built as a shrine to contain the fragment of the true Cross and a thorn from the Crown of Thorns given by Louis IX. of France (Saint Louis). These relics have since been transferred to the Treasury of Notre Dame, at Paris. The church at Aachen (Aix-la-Chapelle) also contains a fragment of the true Cross. In various churches of Italy, pictures of the Virgin Marysaid to have been painted by Saint Luke (a painter as well as a physician, and the patron saint of both professions) are preserved, but no one of them has any fame above the rest.

Remember, Thou Art Mortal! When a Roman conqueror entered the city in triumph, a slave was placed in the chariot to whisper from time to time into the ear of the conqueror, "Remember, thou art a man!"

Vespasian, the Roman emperor, had a slave who said to him daily as he left his chamber, "Remember, thou art a man!"

In the ancient Egyptian banquets it was customary during the feast to draw a mummy, in a car, round the banquet hall, while one uttered aloud, "To this estate you must come at last!"

When the sultan of Serendib (*i.e.* Ceylon) went abroad, his vizier cried aloud, "This is the great monarch, the tremendous sultan of the Indies . . . greater than Solimo or the grand Mihragê!" An officer behind the monarch then exclaimed, "This monarch, though so great and powerful, must die, must die, must die!"—*Arabian Nights* ("Sindbad," sixth voyage).

Remois (2 *syl.*), the people of Rheims, in France.

Remond, a shepherd in *Britannia's Pastorals*, by William Browne (1613).

Remond, young Remond, that full well could sing,

And tune his pipe at Pan's birth carolling;
Who, for his nimble leaping, sweetest layes,
A laurell garland wore on holidayes;
In framing of whose hand Dame Nature swore,
There never was his like, nor should be more.
Pastoral, i.

Rem'ores, birds which retard the execution of a project.

"Remores" aves in auspicio dicuntur quæ acturum aliquid remorari compellunt.—Festus, *De Verborum Significatione.*

Remus. (See ROMULUS AND REMUS.)

Remus (*Uncle*). Hero of many of Joel Chandler Harris's tales of negro-life. His fables of "Brer Rabbit," "Brer Bear," and the like are curious relics of African folk-lore (1886).

Re'naud, one of the paladins of Charlemagne, always described with the properties of a borderer, valiant, alert, ingenious, rapacious, and unscrupulous. Better known in the Italian form *Rinaldo* (*q.v.*).

Renault, a Frenchman, and one of the chief conspirators in which Pierre was concerned. When Jaffier joined the conspiracy, he gave his wife, Belvide'ra, as surety of his fidelity, and a dagger to be used against her if he proved unfaithful. Renault attempted the honor of the lady, and Jaffier took her back in order to protect her from such insults. The old villain died on the wheel, and no one pitied him.—T. Otway, *Venice Preserved* (1682).

René, the old king of Provence, father of Queen Margaret of Anjou (wife of Henry VI. of England). A minstrel-monarch, friend to the chase and tilt, poetry, and music. Thiebault says he gave in largesses to knights-errant and minstrels more than he received in revenue (ch. xxix.).—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

René (2 *syl.*), the hero and title of a romance by Châteaubriand (1801). It was designed for an episode to his *Génie du Christianisme* (1802). René is a man of social inaction, conscious of possessing a superior genius, but his pride produces in him a morbid bitterness of spirit.

René [LEBLANC], notary public of Grand Pré, in Arcadia (*Nova Scotia*). Bent with age, but with long yellow hair flowing over his shoulders. He was the father of twenty children, and had a hundred grandchildren. When Acadia was ceded by the French to England, George II. confiscated the goods of the simple colonists, and drove them into exile. René went to Pennsylvania, where he died, and was buried.—Longfellow, *Evangeline* (1849).

Renton (*Dr.*). A Boston physician, whose best friend, dying, leaves a letter charging Renton, "*In the name of the Saviour, be true and tender to mankind.*" The doctor believes himself to be haunted by the ghost of this man, intent upon inforcing the admonition, and the needy and the afflicted profit by the hallucination.—William D. O'Connor, *The Ghost.*

Rentowel (*Mr. Jabesh*), a covenanting preacher.—Sir W. Scott, *Waverley* (time, George II.).

With vehemence of some pulpit-drumming Gowkthrapple, or "precious" Mr. Jabesh Rentowel.—Carlyle.

Renzo and Lucia, the hero and heroine of an Italian novel by Alessandro Manzoni, entititled *The Betrothed Lover* ("I Promessi Sposi"). This novel contains an account

Reinike Fox to be Hung

W. von Kaulbach, Artist

♣

REINIKE has been tried, condemned, and is about to be hung, but even with the noose about his neck, he manages to escape his sentence.

" Then Reynard seriously to think began—
' Could I but now devise some cunning plan;
That in this hour of my extremest need
I might be pardoned and from bondage freed,
Escape with credit from death's bitter throes
And heap disgrace on these detested foes!
* * * * * * *
If they'd but grant me liberty of speech
Some of their cruel hearts I yet might reach,
And so get free of this accursed rope!
At least I'll try it! While there's life, there's hope."

He then makes a long speech full of lies, accusing his enemies of all sorts of crimes and treasons against the King, and regrets that he must die without telling where a great treasure he has laid up, is hid. The King's curiosity is excited and he grants Reynard a reprieve.

Goethe's " Reinike Fox."

REINIKE FOX TO BE HUNG.

of the Bread Riot and plague of Milan. Cardinal Borro'meo is also introduced. There is an English translation (1827).

Republican Queen, (*The*), Sophie Charlotte, wife of Frederick I. of Prussia.

Resequenz, wily major-domo to the duke of Romagna, audacious, unscrupulous and treacherous.—William Waldorf Astor, *Valentino* (1886).

Resolute (*The*), John Florio, philologist (1545?–1625). Translated Montaigne's Essays and wrote a French and English Dictionary called a *World of Words.* One of the few autographs of Shakespeare is in a copy of Florio's Montaigne in the British Museum.

*** Florio is said to have been the prototype of Shakespeare's "Holofernês," in *Love's Labour's Lost.*

Resolute Doctor (*The*), John Baconthorpe (*–1346).

*** Guillaume Durandus de St. Pourçain was called "the Most Resolute Doctor (1267–1332).

Restless (*Sir John*), the suspicious husband of a suspicious wife.

Lady Restless, wife of Sir John. As she has a fixed idea that her husband is inconstant, she is always asking the servants, "Where is Sir John?" "Is Sir John returned?" "Which way did Sir John go?" "Has Sir John received any letters?" "Who has called?" etc.; and, whatever the answer, it is to her a confirmation of her surmises.—A. Murphy, *All in the Wrong* (1761).

Reuben Dixon, a village schoolmaster of "ragged lads."

'Mid noise, and dirt, and stench, and play, and prate,
He calmly cuts the pen or views the slate.
Crabbe, *Borough*, xxiv. (1810).

Reuben and Seth, servants of Nathan ben Israel, the Jew at Ashby, a friend of Isaac and Rebecca.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Reullu'ra (*i.e.* "*beautiful star*"), the wife of Aodh, one of the Culdees, or primitive clergy of Scotland, who preached the gospel of God in Io'na, an island south of Staffa. Here Ulvfa'gre, the Dane, landed, and, having put all who opposed him to death, seized Aodh, bound him in iron, carried him to the church, and demanded where the treasures were concealed. Just then appeared a mysterious figure all in white, who first unbound Aodh, and then taking the Dane by the arm, led him up to the statue of St. Columb, which immediately fell and crushed him to death. Then turning to the Norsemen, the same mysterious figure told them to "go back and take the bones of their chief with them;" adding, whoever lifted hand in the island again, should be a paralytic for life. "The "saint" then transported the remnant of the islanders to Ireland; but when search was made for Reullura, her body was in the sea, and her soul in heaven.—Campbell, *Reullura.*

Reutha'mir, the principal man of Balclutha, a town belonging to the Britons on the river Clyde. His daughter, Moina, married Clessammor (Fingal's uncle on the mother's side). Reuthamir was killed by Combal (Fingal's father) when he attacked Balcutha and burned it to the ground.—Ossian, *Carthon.*

Reutner (*Karl*), young German, serving in the Federal army, finds, on the Gettysburg battle-field, a four-leafed clover, and

waves it in the air. The gesture attracts a sharp-shooter, and Reutner falls insensible. He is taken from hospital to prison, and languishes for weeks, in delirium, all the while haunted by a vision of a woman, dark-eyed and beautiful, who brings him handfuls of four-leaved clover. When he reaches home, he recognizes her in Margaret Warren, a guest in his father's house. The betrothal-ring bears a four-leaved clover of green enamel, set in diamonds. —Helen Hunt Jackson, *A Four-Leaved Clover* (1886).

Rev'eller (*Lady*), cousin of Valeria, the blue-stocking. Lady Reveller is very fond of play, but ultimately gives it up, and is united to Lord Worthy.—Mrs. Centlivre, *The Basset Table* (1706).

Revenge (*The*), a tragedy by Edward Young (1721). (For the plot, see ZANGA.)

Revenge (*The*), the ship under the command of Sir Richard Grenville, anchored at Flores, in the Azores, when a fleet of fifty-three Spanish ships hove in sight. Lord Thomas Howard, with six men-of-war, sailed off; but Sir Richard stood his ground. He had only a hundred men, but with this crew and his one ship, he encountered the Spanish fleet. The fight was very obstinate. Some of the Spanish ships were sunk, and many shattered; but Sir Richard at length was wounded, and the surgeon shot while dressing the wound. "Sink the ship, master gunner!" cried Sir Richard; "sink the ship, and let her not fall into the hands of Spain!" But the crew were obliged to yield, and Sir Richard died. The Spaniards were amazed at Grenville's pluck, and gave him all honors, as they cast his body into the sea. *The Revenge* was then manned by Spaniards, but never reached the Spanish coast, for it was wrecked in a tempest, and went down with all hands aboard.—Tennyson, *The Revenge*, a ballad of the fleet (1878).

*** This sea-fight is the subject of one of Froude's essays.

Canon Kingsley has introduced it in *Westward Ho!* where he gives a description of Sir Richard Grenville.

Lord Bacon says the fight "was memorable even beyond credit, and to the height of heroic fable."

Mr. Arber published three interesting contemporary documents relating to *The Revenge*, by Sir Walter Raleigh.

Gervase Markham wrote a long poem on the subject (two hundred stanzas of eight lines each).

Revenge (*The Palace of*), a palace of crystal, provided with everything agreeable to life except the means of going out of it. The fairy Pagan made it, and when Imis rejected his suit because she loved Prince Philax, he shut them up in this palace out of revenge. At the end of a few years Pagan had his revenge, for Philax and Imis longed as eagerly for a separation as they had once done to be united.—Comtesse D'Aunoy, *Fairy Tales* ("Palace of Revenge," 1682).

Revenons à nos Moutons, let us return to the matter in hand. This phrase comes from an old French comedy of the fifteenth century, entitled *L'Avocat Patelin*, by Blanchet. A clothier, giving evidence against a shepherd who had stolen some sheep, is for ever running from the subject to talk about some cloth of which Patelin, his lawyer, had defrauded him. The judge from time to time pulls him up by saying, "Well, well! and about the sheep?" "What about the sheep?" (See PATELIN.)

Revolutionary Songs. By far the most popular were:

1. *La Marseillaise*, both words and music by Rouget de Lisle (1792).

2. *Veillons au Salut de l'Empire*, by Adolphe S. Boy (1791). Music by Dalayra. Very strange that men whose whole purpose was to *destroy* the empire should go about singing "Let us guard it!"

3. *Ça Ira*, written to the tune of *Le Carillon National*, in 1789, while preparations were being made for the *Fête de la Féderation.* It was a great favorite with Marie Antoinette, who was for ever "strumming the tune on her harpsichord."

4. *Chant du Départ*, by Marie Joseph de Chénier (1794). Music by Méhul. This was the most popular next to the *Marseillaise.*

5. *La Carmagnole.* "Madame Veto avait promis de faire égorger tout Paris . . ." (1792). Probably so called from Carmagnole, in Piedmont. The burden of this dancing song is:

> Danson la Carmagnole,
> Vive le son! Vive le son!
> Danson la Carmagnole,
> Vive le son du canon!

6. *La Vengeur*, a spirited story, in verse, about a ship so called. Lord Howe took six of the French ships, June 1, 1794; but *La Vengeur* was sunk by the crew, that it might not fall into the hands of the English, and went down while the crew shouted "Vive la République!" The story bears a strong resemblance to that of "The Revenge," Sir Richard Grenville's ship. See *ante.*

In the second Revolution we have:

1. *La Parisienne*, called "The *Marseillaise* of 1830," by Casimir Delavigne, the same year.

2. *La France a l'Horreur du Servage*, by Casimir Delavigne (1843).

3. *Le Champ de Bataille*, by Emile Debreaux (about 1830).

The chief political songs of Béranger are: *Adieux de Marie Stuart, La Cocarde Blanche, Jacques, La Déesse, Marquis de Carabas, Le Sacre de Charles le Simple, Le Senateur, Le Vieux Caporal*, and *Le Vilain.*

In the American Revolution the air of *Yankee Doodle* was sung to various sets of words, all derisive of the British and exhilarating to the Americans.

In the Civil War of the United States *The Star-Spangled Banner, Hail Columbia, Tramp! Tramp! Tramp!* and Julia Ward Howe's *Battle Hymn of the Republic* to the air of *John Brown's Body Lies Mouldering in the Ground* were favorites with the Federal troops.

Among the Confederates, *Dixie*, and *Maryland, My Maryland*, were most popular.

Rewcastle (*Old John*), a Jedburgh smuggler, and one of the Jacobite conspirators with the laird of Ellieslaw.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Reynaldo, a servant to Polonius.—Shakespeare, *Hamlet* (1596).

Reynard the Fox, the hero of the beast-epic so called. This prose poem is a satire on the state of Germany in the Middle Ages. Reynard represents the Church; Isengrin, the wolf (his uncle), typifies the baronial element; and Nodel, the lion, stands for the regal power. The plot turns on the struggle for supremacy between Reynard and Isengrin. Reynard uses all his endeavors to victimize every one, especially his uncle, Isengrin, and generally succeeds.—*Reinecke Fuchs* (thierepos, 1498).

Reynardine (3 *syl.*), eldest son of Reynard the Fox. He assumed the names of

Dr. Pedanto and Crabron.—*Reynard the Fox* (1498).

Reynold of Montalbon, one of Charlemagne's paladins.

Reynolds (*Sir Joshua*), is thus described by Goldsmith:

Here Reynolds is laid; and, to tell you my mind,
He has not left a wiser or better behind.
His pencil was striking, resistless and grand;
His manners were gentle, complying and bland...
To coxcombs averse, yet most civilly steering,
When they judged without skill he was still hard of hearing;
When they talked of their Raphaels, Corregios, and stuff,
He shifted his trumpet, and only took snuff.
Retaliation (1774).

N.B.—Sir Joshua Reynolds was hard of hearing, and used an ear-trumpet.

Rez'io (*Dr.*) or "Pedro Rezio of Ague'ro," the doctor of Barata'ria, who forbade Sancho Panza to taste any of the meats set before him. Roast partridge was "forbidden by Hippoc'ratês." Podri'da was "the most pernicious food in the world." Rabbits were "a sharp-haired diet." Veal was "prejudicial to health." But, he said, the governor might eat "a few wafers, and a thin slice or two of quince."—Cervantes, *Don Quixote*, II. iii. 10 (1615).

Rhadaman'thus, son of Jupiter and Euro'pa. He reigned in the Cycladês with such partiality, that at death he was made one of the judges of the infernal regions.

And if departed souls must rise again . . .
And bide the judgment of reward or pain . . .
Then Rhadamanthus and stern Minos were
True types of justice while they livèd here.
Lord Brooke, *Monarchie*, i. (1554–1628).

Rhampsini'tos, king of Egypt, usually called Ram'esês III., the richest of the Egyptian monarchs, who amassed 72 millions sterling, which he secured in a treasury of stone. By an artifice of the builder, he was robbed every night.—*Herodotus*, ii. 121.

A parallel tale is told of Hyrieus [*Hy'.ri.uce*] of Hyrĭa. His two architects, Trophōnios and Agamēdês (brothers), built his treasure-vaults, but left one stone removable at pleasure. After great loss of treasure, Hyrieus spread a net, in which Agame'des was caught. To prevent recognition, Trophonios cut off his brother's head.—Pausanias, *Itinerary of Greece*, ix. 37, 3.

A similar tale is told of the treasure-vaults of Augĕas, king of Elis.

Rha'sis or Mohammed Aboubekr ibn Zakaria el Razi, a noted Arabian physician. He wrote a treatise on small-pox and measles, with some 200 other treatises (850–923).

Well, error has no end;
And Rhasis is a sage.
R. Browning, *Paracelsus*, iii.

Rhea's Child. Jupiter is so called by Pindar. He dethroned his father, Saturn.

The child
Of Rhea drove him [*Saturn*] from the upper sky.
Akenside, *Hymn to the Naiads* (1767).

Rheims (*The Jackdaw of*). The cardinal-archbishop of Rheims made a great feast, to which he invited all the joblillies of the neighborhood. There were abbots and prelates, knights and squires, and all who delighted to honor the great panjandrum of Rheims. The feast over, water was served, and his lordship's grace, drawing off his turquoise ring, laid it beside

his plate, dipped his fingers into the golden bowl, and wiped them on his napkin; but when he looked to put on his ring, it was nowhere to be found. It was evidently gone. The floor was searched, the plates and dishes lifted up, the mugs and chalices, every possible and impossible place was poked into, but without avail. The ring must have been stolen. His grace was furious, and, in dignified indignation, calling for bell, book, and candle, banned the thief, both body and soul, this life and for ever. It was a terrible curse, but none of the guests seemed the worse for it—except, indeed, the jackdaw. The poor bird was a pitiable object, his head lobbed down, his wings draggled on the floor, his feathers were all ruffled, and with a ghost of a caw he prayed the company follow him; when lo! there was the ring, hidden in some sly corner by the jackdaw as a clever practical joke. His lordship's grace smiled benignantly, and instantly removed the curse; when lo! as if by magic, the bird became fat and sleek again, perky and impudent, wagging his tail, winking his eye, and cocking his head on one side, then up he hopped to his old place on the cardinal's chair. Never after this did he indulge in thievish tricks, but became so devout, so constant at feast and chapel, so well-behaved at matins and vespers, that when he died he died in the odor of sanctity, and was canonized, his name being changed to that of Jim Crow. —Barham, *Ingoldsby Legends* ("Jackdaw of Rheims," 1837).

Rheingold. The treasure given Siegfried by the dwarfs, and the cause of contention after his death.

Rhesus was on his march to aid the Trojans in their siege, and had nearly reached Troy, when he was attacked in the night by Ulysses and Diomed. In this surprise Rhesus and all his army were cut to pieces.—Homer, *Iliad*, x.

A parallel case was that of Sweno, the Dane, who was marching to join Godfrey and the crusaders, when he was attacked in the night by Solyman, and both Sweno and his army perished.—Tasso, *Jerusalem Delivered* (1575).

Rhiannon's Birds. The notes of these birds were so sweet that warriors remained spell-bound for eighty years together, listening to them. These birds are often alluded to by the Welsh bards. (Rhiannon was the wife of Prince Pwyll.)—*The Mabinogion*, 363 (twelfth century).

The snow-white bird which the monk Felix listened to, sang so enchantingly that he was spell-bound for a hundred years, listening to it.—Longfellow, *Golden Legend.*

Rhodalind, daughter of Aribert, king of Lombardy, in love with Duke Gondibert; but Gondibert preferred Birtha, a country girl, daughter of the sage, Astrăgon. While the duke is whispering sweet love-notes to Birtha, a page comes post-haste to announce to him that the king has proclaimed him his heir, and is about to give him his daughter in marriage. The duke gives Birtha an emerald ring, and says if he is false to her, the emerald will lose its lustre; then hastens to court, in obedience to the king's summons. Here the tale breaks off, and was never finished. —Sir Wm. Davenant, *Gondibert* (1605–1668).

Rhodian Venus (*The*). This was the "Venus" of Protog'enês mentioned by Pliny, *Natural History*, xxxv. 10.

When first the Rhodian's mimic art arrayed
The Queen of Beauty in her Cyprian shade,

The happy master mingled in his piece
Each look that charmed him in the fair of Greece.
Campbell, *Pleasures of Hope*, ii. (1799).

Prior (1664–1721) refers to the same painting in his fable of *Protogênes and Appellês:*

I hope, sir, you intend to stay
To see our Venus; 'tis the piece
The most renowned throughout all Greece.

Rhod'ope (3 *syl.*), or **Rhod'opis,** a celebrated Greek courtezan, who afterwards married Psammetichus, king of Egypt. It is said she built the third pyramid.—Pliny, *Nat. Hist.*, xxxvi. 12.

A statelier pyramis to her I'll rear,
Than Rhodope's.
Shakespeare, *Henry VI.* act i. sc. 6 (1589).

Rhombus, a schoolmaster who speaks "a leash of languages at once," puzzling himself and his hearers with a jargon like that of "Holofernês" in Shakespeare's *Love's Labor's Lost* (1594).—Sir Philip Sidney, *Pastoral Entertainment* (1587).

Rhombus, a spinning-wheel or rolling instrument used by the Roman witches for fetching the moon out of heaven.

Quæ nunc Thessalico lunam deducere rhombo [*sciet*].—Martial, *Epigrams,* ix. 30.

Rhone of Christian Eloquence (*The*), St. Hilary (300–367).

Rhone of Latin Eloquence (*The*). St. Hilary is so called by St. Jerome (300–367).

Rhongomyant, the lance of King Arthur.—*The Mabinogion* ("Kilhwch and Olwen," twelfth century).

Rhyming to Death. In 1 *Henry VI.* act i. sc. 1, Thomas Beaufort, duke of Exeter, speaking about the death of Henry V., says, "Must we think that the subtle-witted French conjurors and sorcerers, out of fear of him, 'by magic verses have contrived his end?'" The notion of killing by incantation was at one time very common.

Irishmen . . . will not stick to affirme that they can rime either man or beast to death.—Reg. Scot, *Discoverie of Witchcraft* (1564).

Ribbon. The *yellow* ribbon, in France, indicates that the wearer has won a *médaille militaire* (instituted by Napoleon III.) as a minor decoration of the Legion of Honor.

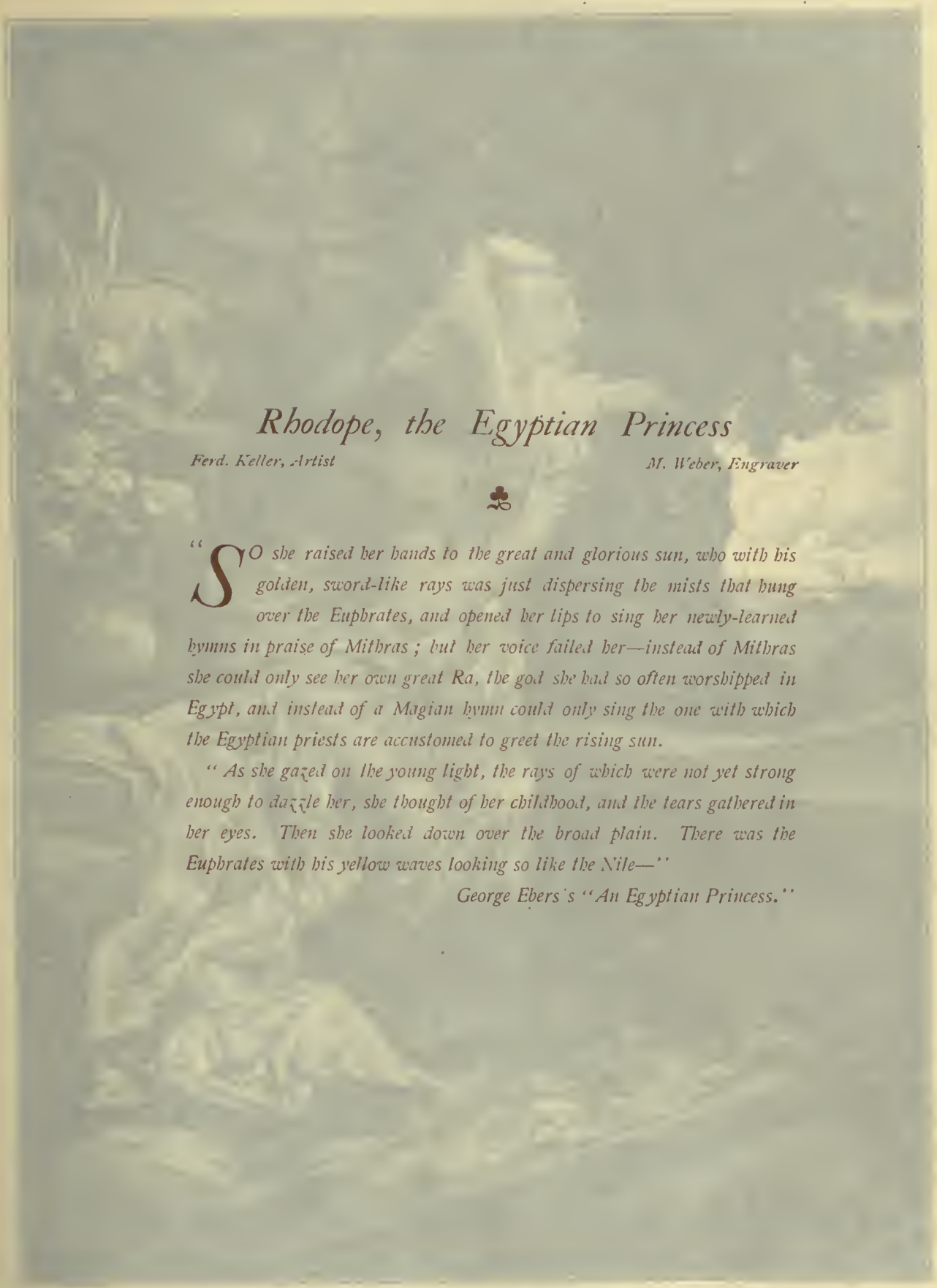
The *red* ribbon marks a *chevalier* of the Legion of Honor. A *rosette* indicates a higher grade than that of *chevalier.*

Ribemont (3 *syl.*), the bravest and noblest of the French host in the battle of Poitiers. He alone dares confess that the English are a brave people. In the battle he is slain by Lord Audley.—Shirley, *Edward the Black Prince* (1640).

Ribemont (*Count*), in *The Siege of Calais,* by Colman.

Riccar'do, commander of Plymouth fortress, a Puritan to whom Lord Walton has promised his daughter, Elvira, in marriage. Riccardo learns that the lady is in love with Arthur Talbot, and when Arthur is taken prisoner by Cromwell's soldiers, Riccardo promises to use his efforts to obtain his pardon. This, however, is not needful, for Cromwell, feeling quite secure of his position, orders all the captives of war to be released. Riccardo is the Italian form of Sir Richard Forth.—Bellini, *I Puritani* (opera, 1834).

Ricciardetto, son of Aymon, and brother of Bradamante.—Ariosto, *Orlando Furioso* (1516).



Rhodope, the Egyptian Princess

Ferd. Keller, Artist *M. Weber, Engraver*

♣

"So she raised her hands to the great and glorious sun, who with his golden, sword-like rays was just dispersing the mists that hung over the Euphrates, and opened her lips to sing her newly-learned hymns in praise of Mithras; but her voice failed her—instead of Mithras she could only see her own great Ra, the god she had so often worshipped in Egypt, and instead of a Magian hymn could only sing the one with which the Egyptian priests are accustomed to greet the rising sun.

"As she gazed on the young light, the rays of which were not yet strong enough to dazzle her, she thought of her childhood, and the tears gathered in her eyes. Then she looked down over the broad plain. There was the Euphrates with his yellow waves looking so like the Nile—"

George Ebers's "An Egyptian Princess."

RHODOPE, THE EGYPTIAN PRINCESS.

Rice. *Eating rice with a bodkin.* Aminê, the beautiful wife of Sidi Nouman, ate rice with a bodkin, but she was a ghoul. (See AMINE.)

Richard, a fine, honest lad, by trade a smith. He marries, on New Year's Day, Meg, the daughter of Toby Veck.—C. Dickens, *The Chimes* (1844).

Richard (*Squire*), eldest son of Sir Francis Wronghead, of Bumper Hall. A country bumpkin, wholly ignorant of the world and of literature.—Vanbrugh and Cibber, *The Provoked Husband* (1727).

Robert Wetherilt [1708–1745] came to Drury Lane a boy, where he showed his rising genius in the part of "Squire Richard."—Chetwood, *History of the Stage.*

Richard (*Prince*), eldest son of King Henry II.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Richard "Cœur de Lion," introduced in two novels by Sir W. Scott (*The Talisman* and *Ivanhoe*). In the latter he first appears as "The Black Knight," at the tournament, and is called *Le Noir Fainéant*, or "The Black Sluggard;" also "The Knight of the Fetter-lock."

Richard a Name of Terror. The name of Richard I., like that of Attila, Bonaparte, Corvīnus, Narses, Sebastian, Talbot, Tamerlane, and other great conquerors, was at one time employed *in terrorem* to disobedient children. (See NAMES OF TERROR.)

His tremendous name was employed by the Syrian mothers to silence their infants; and if a horse suddenly started from the way, his rider was wont to exclaim, "Dost thou think King Richard is in the bush?"—Gibbon, *Decline and Fall of the Roman Empire*, xi. 146 (1776–88).

The Daughters of Richard I. When Richard was in France, Fulco, a priest, told him he ought to beware how he bestowed his daughters in marriage. "I have no daughters," said the king. "Nay, nay," replied Fulco, "all the world knows that you have three—Pride, Covetousness and Lechery." "If these are my daughters," said the king, "I know well how to bestow them where they will be well cherished. My eldest I give to the Knights Templars, my second to the monks; and my third I cannot bestow better than on yourself, for I am sure she will never be divorced nor neglected."—Thomas Milles, *True Nobility* (1610).

The Horse of Richard I., Fennel.

Ah, Fennel, my noble horse, thou bleedest, thou art slain!—*Cœur de Lion and His Horse.*

The Troubadour of Richard I., Bertrand de Born.

Richard Pennyroyal, unhappy man whose weary indifference to his first wife heightens into aversion as she becomes insane. He is relieved when she drowns herself. His second wife, passionately beloved, is unfaithful to him, and loathes him as he drinks more and more to drown disappointment. His rival triumphs over him in a struggle for property, but Richard has his wife still. Straying one night toward the pool in which his first wife drowned herself, he comes upon the false wife and her lover, challenges the latter to a duel then and there, and is shot through the heart. His body is tossed into the pool and never discovered.—Julian Hawthorne, *Archibald Malmaison* (1878).

Richard II's Horse, Roan Barbary.—Shakespeare, *Richard II.* act v. sc. 5 (1597).

Richard III., a tragedy by Shakespeare (1597). At one time parts of Rowe's trag-

edy of *Jane Shore* were woven in the acting edition, and John Kemble introduced other clap-traps from Colley Cibber. The best actors of this part were David Garrick (1716–1779), Henry Mossop (1729–1773) and Edmund Kean (1787–1833).

Richard III. was only 19 years old at the opening of Shakespeare's play.—Sharon Turner.

The Horse of Richard III., White Surrey.—Shakespeare, *Richard III.* act v. sc. 3 (1597).

Richard's himself again! These words were interpolated by John Kemble from Colley Cibber.

Richards (*Allen*). He meets his lately betrothed in a parlor-car, and the dialogue that ensues ends in reconciliation and renewal of vows. They are alone, except when the porter enters from time to time, and a providential detention on the road prolongs the interview.—W. D. Howells, *The Parlor Car* (a farce, 1876).

Richelieu (*Armand*), cardinal and chief minister of France. The duke of Orleans (the king's brother), the count de Baradas (the king's favorite), and other noblemen, conspired to assassinate Richelieu, dethrone Louis XIII., and make Gaston, duke of Orleans, the regent. The plot was revealed to the cardinal by Marion de Lorme, in whose house the conspirators met. The conspirators were arrested, and several of them put to death, but Gaston, duke of Orleans, turned king's evidence, and was pardoned.—Lord Lytton, *Richelieu* (1839).

Richland (*Miss*), intended for Leontine Croaker, but she gives her hand in marriage to Mr. Honeywood, "the good-natured man," who promises to abandon his quixotic benevolence, and to make it his study in future "to reserve his pity for real distress, his friendship for true merit, and his love for her who first taught him what it is to be happy."—Goldsmith, *The Good-natured Man* (1768).

Richlings (*The*). Brave young couple who come to New Orleans to make a living. *John Richling* has forfeited the favor of a rich father by marrying the woman of his choice, but never regrets the action. From the outset ill-fortune pursues him. He is willing to work, but work is hard to get. He accepts various employments, more or less menial, and through no fault of his, loses one after another. Nothing is stable except *Mary's* love and *Dr. Sevier's* friendship. Just before the war poverty compels him to send Mary to her mother in Milwaukee. There her child is born. He remains in New Orleans, working hard, and steadily failing in health. For three years they are separated by war, the noble wife trying all the while to get to her husband. When she succeeds, it is to find him on his death-bed.

Mary becomes, under Dr. Sevier's direction a city-missionary. "The work . . . seemed to keep John near. Almost, sometimes, he seemed to walk at her side in her errands of mercy, or to spread above her the arms of benediction."—George W. Cable, *Dr. Sevier* (1888).

Richmond (*The duchess of*) wife of Charles Stuart, in the court of Charles II. The line became extinct, and the title was given to the Lennox family.—Sir W. Scott, *Perveril of the Peak* (time, Charles II.).

Richmond (*The earl of*), Henry of Lancaster.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Richmond Hill (*The Lass of*), Miss

Miss Richland visits Mr. Honeywood

W. P. Frith, Artist

WHEN Honeywood, the "Good-Natured Man," is in charge of the bailiffs, he bribes them to conceal the fact and to pass themselves off as his friends. As he completes the arrangement, his inamorata is announced.

(Enter Miss Richland and her maid.)

Miss Richland.

"You'll be surprised, Sir, with this visit. But, you know, I'm yet to thank you for choosing my little library."

Honeywood.

"Thanks, Madam, are unnecessary; as it was I that was obliged by your commands. Chairs, here! Two of my very good friends, Mr. Twitch and Mr. Flanigan. Pray, gentlemen, sit without ceremony."

Miss Richland.

"Who can that odd-looking man be? I fear it is as I was informed. It must be so!" *(Aside.)*

Bailiff (after a pause).

"Pretty weather; very pretty weather for the time of the year, Madam."

Follower.

"Very good circuit-weather in the country."

Goldsmith's "The Good-Natured Man."

MISS RICHLAND VISITS MR. HONEYWOOD.

l'Anson, of Hill House, Richmond, Yorkshire. Words by M'Nally, music by James Hook, who married the young lady.

The Lass of Richmond Hill is one of the sweetest ballads in the language.—John Bell.

Richmond (*Kate*). New England girl, heroine of several sketches in Grace Greenwood's *Leaves*. "Aside from her beauty and unfailing cheerfulness, she has a clear, strong intellect, an admirable taste and an earnest truthfulness of character."—Grace Greenwood, *Greenwood Leaves* (1850).

Rickets (*Mabel*), the old nurse of Frank Osbaldistone.—Sir W. Scott, *Rob Roy* (time, George I.).

Riderhood (*Rogue*), the villain in Dickens's novel of *Our Mutual Friend* (1864).

Rides on the Tempest and Directs the Storm. Joseph Addison, speaking of the duke of Marlborough and his famous victories, says that he inspired the fainting squadrons, and stood unmoved in the shock of battle:

> So when an angel by divine command,
> With rising tempests shakes a guilty land,
> Such as of late o'er pale Britannia past,
> Calm and serene he drives the furious blast;
> And, pleased th' Almighty's orders to perform,
> Rides on the tempest and directs the storm.
> *The Campaign* (1705).

Ridicule (*Father of*). François Rabelais is so styled by Sir Wm. Temple (1495–1553).

Ridolphus, one of the band of adventurers that joined the crusaders. He was slain by Argantês (bk. vii.)—Tasso, *Jerusalem Delivered* (1575).

Rienzi (*Nicolo Gabrïni*) or **Cola di Rienzi,** last of the tribunes, who assumed the name of "Tribune of Liberty, Peace and Justice" (1313–1354).

*** Cola di Rienzi is the hero of a novel by Lord Bulwer Lytton, entitled *Rienzi*, or *The Last of the Tribunes* (1849).

Rienzi, an opera by Wagner (1841). It opens with a number of the Orsini breaking into Rienzi's house, in order to abduct his sister, Irênê, but in this they are foiled by the arrival of the Colonna and his followers. The outrage provokes a general insurrection, and Rienzi is appointed leader. The nobles are worsted, and Rienzi becomes a senator; but the aristocracy hate him, and Paolo Orsini seeks to assassinate him, but without success. By the machinations of the German emperor and the Colonna, Rienzi is excommunicated and deserted by all his adherents. He is ultimately fired on by the populace and killed on the steps of the capitol.—Libretto by J. P. Jackson.

Rienzi (*The English*), William with the Long Beard, *alias* Fitzosbert (*–1196).

Rigaud (*Mons.*), a Belgian, 35 years of age, confined in a villainous prison at Marseilles, for murdering his wife. He has a hooked nose, handsome after its kind, but too high between the eyes, and his eyes, though sharp, were too near to one another. He was, however, a large, tall man, with thin lips, and a goodly quantity of dry hair shot with red. When he spoke, his moustache went up under his nose, and his nose came down over his moustache. After his liberation from prison, he first took the name of Lagnier, and then of Blandois, his name being Rigaud Lagnier Blandois.—Charles Dickens, *Little Dorrit* (1857).

Rigdum-Funnidos, a courtier in the

palace of King Chrononhotonthologos. After the death of the king, the widowed queen is advised to marry again, and Rigdum Funnidos is proposed to her as "a very proper man." At this Aldiborontephoscophornio takes umbrage, and the queen says, "Well, gentlemen, to make matters easy, I'll have you both."—H. Carey, *Chrononhotonthologos* (1734).

*** John Ballantyne, the publisher, was so called by Sir W. Scott. He was "a quick, active, intrepid little fellow, full of fun and merriment . . . all over quaintness and humorous mimicry."

Right-Hitting Brand, one of the companions of Robin Hood, mentioned by Mundy.

Rig'olette (3 *syl.*), a grisette and courtezan.—Eugène Sue, *Mysteries of Paris* (1842–3).

Rigoletto, an opera, describing the agony of a father obliged to witness the violation of his own daughter.—Verdi, *Rigoletto* (1852).

*** The libretto of this opera is borrowed from Victor Hugo's drama *Le Roi s'Amuse.*

Rimegap (*Joe*), one of the miners of Sir Geoffrey Perveril of the Peak.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Rimini (*Francesca di*), a woman of extraordinary beauty, daughter of the lord of Ravenna. She was married to Lanciotto Malatesta, signore of Rimini, a man of great bravery, but deformed. His brother, Paolo, was extremely handsome, and with him Francesca fell in love. Lanciotto, detecting them in criminal intercourse, killed them both (1389).

This tale forms one of the episodes of Dantê's *Inferno;* is the subject of a tragedy called *Francesca di Rimini,* by Silvio Pellico (1819); and Leigh Hunt, about the same time, published his *Story of Rimini,* in verse.

Rimmon, seventh in order of the hierarchy of Hell: (1) Satan, (2) Beëlzebub, (3) Moloch, (4) Chemos, (5) Thammuz, (6) Dagon, (7) Rimmon, whose chief temple was at Damascus (2 *Kings* v. 18).

Him [*Dagon*] followed Rimmon, whose delightful seat
Was fair Damascus on the fertile banks
Of A'bana and Pharpar, lucid streams.
Milton, *Paradise Lost,* i. 467, etc. (1665).

Rinaldo, son of the fourth Marquis d'Estê, cousin of Orlando, and nephew of Charlemagne. He was the rival of Orlando in his love for Angelica, but Angelica detested him. Rinaldo brought an auxiliary force of English and Scotch to Charlemagne, which "Silence" conducted safely into Paris.—Ariosto, *Orlando Furioso* (1516).

Rinaldo, the Achillês of the Christian army in the siege of Jerusalem. He was the son of Bertoldo and Sophia, but was brought up by Matilda. Rinaldo joined the crusaders at the age of 15. Being summoned to a public trial for the death of Gernando, he went into voluntary exile.—Tasso, *Jerusalem Delivered* (1575).

*** Pulci introduces the same character in his burlesque poem entitled *Morgantê Maggiorê,* which holds up to ridicule the romances of chivalry.

Rinaldo, steward to the countess of Rousillon—Shakespeare, *All's Well that Ends Well* (1598).

Rinaldo of Montalban, a knight who

had the "honor" of being a public plunderer. His great exploit was stealing the golden idol of Mahomet.

In this same *Mirror of Knighthood* we meet with Rinaldo de Montalban and his companions, with the twelve peers of France, and Turpin, the historian. . . . Rinaldo had a broad face, and a pair of large rolling eyes; his complexion was ruddy, and his disposition choleric. He was, besides, naturally profligate, and a great encourager of vagrants.—Cervantes, *Don Quixote*, I. i. 1, 6 (1605).

Ring (*Dame Liŏnês's*), a ring given by Dame Lionês to Sir Gareth, during a tournament.

"That ring," said Dame Lionês, "increaseth my beauty much more than it is of itself; and this is the virtue of my ring: that which is green it will turn to red, and that which is red it will turn green; that which is blue it will turn white, and that which is white it will turn blue; and so with all other colors. Also, whoever beareth my ring can never lose blood."—Sir T. Malory, *History of Prince Arthur*, i. 146 (1470).

Ring (*Luned's*). This ring rendered the wearer invisible. Luned or Lynet gave it to Owain, one of King Arthur's knights. Consequently, when men were sent to kill him he was nowhere to be found, for he was invisible.

Take this ring, and put it on thy finger, with the stone inside thy hand; and close thy hand upon the stone; and as long as thou concealest it, it will conceal thee.—*The Mabinogion* ("Lady of the Fountain," twelfth century).

Ring (*The Steel*), made by Siedel-Beckir. This ring enabled the wearer to read the secrets of another's heart.—Comte de Caylus, *Oriental Tales* ("The Four Talismans," 1743).

Ring (*The Talking*), a ring given by Tartaro, the Basque Cyclops, to a girl whom he wished to marry. Immediately she put it on, it kept incessantly saying, "You there, and I here;" so, to get rid of the nuisance, she cut off her finger and threw both ring and finger into a pond.—Rev. W. Webster, *Basque Legends*, 4 (1876).

The same story appears in Campbell's *Popular Tales of the West Highlands*, i. 111, and in Grimm's tale of *The Robber and His Sons*. When the robber put on the ring, it incessantly cried out, "Here I am;" so he bit off his finger, and threw it from him.

Ring (*The Virgin's Wedding Ring*), kept in the Duomo of Perugia, under fourteen locks.

Ring and the Book (*The*), an idyllic epic, by Robert Browning, founded on a *cause célèbre* of Italian history in 1698. The case was this: Guido Franceschini, a Florentine count of shattered fortune, married Pompilia, thinking her to be an heiress. When the young bride discovered that she had been married for her money only, she told her husband she was no heiress at all, but was only the supposititious child of Pietro (2 *syl.*), supplied by one Violantê, for the sake of keeping in his hands certain entailed property. The count now treated Pompilia so brutally that she ran away from home, under the protection of Caponsacchi, a young priest, and being arrested at Rome, a legal separation took place. Pompilia sued for a divorce, but, pending the suit, gave birth to a son. The count now murdered Pietro, Violantê, and Pompilia, but being taken red-handed, was brought to trial, found guilty, and executed.

Ring the Bells Backwards (*To*), to ring a muffled peal, to lament. Thus, John Cleveland, wishing to show his abhorrence of the Scotch, says:

How! Providence! and yet a Scottish crew! . . .

Ring the bells backwards. I am all on fire;
Not all the buckets in a country quire
Shall quench my rage.
The Rebel Scot (1613–1659).

Ringdove (*The Swarthy*). The responses of the oracle of Dodōna, in Epīros, were made by old women called "pigeons," who derived their answers from the cooing of certain doves, the bubbling of a spring, a rustling of the sacred oak [or *beech*], and the tinkling of a gong or bell hung in the tree. The women were called pigeons by a play on the word *pelīæ*, which means "old women" as well as "pigeons;" and as they came from Libya they were *swarthy*.

According to the fable, Zeus gave his daughter, Thēbê, two black doves endowed with the gift of human speech; one of them flew into Libya, and the other into Dodona. The former gave the responses in the temple of Ammon, and the latter in the oracle of Dodona.

. . . beach or lime,
Or that Thessalian growth,
In which the swarthy ringdove sat,
And mystic sentence spoke.
Tennyson.

Ringhorse (*Sir Robert*), a magistrate at Old St. Ronan's.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Ringwood, a young Templar.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Rintherout (*Jenny*), a servant at Monkbarns to Mr. Jonathan Oldbuck, the antiquary.—Sir W. Scott, *The Antiquary* (time, George III.).

Riou (*Captain*), called by Nelson "The Gallant and the Good;" fell in the battle of the Baltic.

Brave hearts! to Britain's pride
Once so faithful and so true,
On the deck of fame that died,
With the gallant, good Riou.
Campbell, *Battle of the Baltic* (1777–1844).

Rip van Winkle slept twenty years in the Catskill Mountains, of North America. (See Winkle.)

Epimenīdês, the Gnostic, slept for fifty-seven years.

Gyneth slept 500 years, by the enchantment of Merlin.

The seven sleepers slept for 250 years in Mount Celion.

St. David slept for seven years. (See Ormandine.)

(The following are not dead, but only sleep till the fulness of their respective times:—Elijah, Endymion, Merlin, King Arthur, Charlemagne, Frederick Barbarossa and his knights, the three Tells, Desmond of Kilmallock, Thomas of Erceldoune, Boabdil el Chico, Brian Boroimhe, Knez Lazar, King Sebastian of Portugal, Olaf Tryggvason, the French slain in the Sicilian Vespers, and one or two others.)

Riquet with the Tuft, the beau-ideal of ugliness, but with the power of bestowing wit and intelligence on the person he loved best. Riquet fell in love with a most beautiful woman, as stupid as he was ugly, but possessing the power of giving beauty to the person she loved best. The two married, whereupon Riquet gave his bride wit, and she bestowed on him beauty.—Charles Perrault, *Contes des Fées* ("Riquet à la Houppe," 1697).

*** This tale is borrowed from the *Nights* of Straparola. It is imitated by Mde. Villeneuve in her *Beauty and the Beast.*

Risingham (*Bertram*), the vassal of Philip of Mortham. Oswald Wycliffe induced him to shoot his lord at Marston

Moor; and for this deed the vassal demanded all the gold and movables of his late master. Oswald, being a villain, tried to outwit Bertram, and even to murder him; but it turned out that Philip of Mortham, was not killed, neither was Oswald Wycliffe, his heir, for Redmond O'Neale (Rokeby's page) was found to be the son and heir of Philip of Mortham.—Sir W. Scott, *Rokeby* (1812).

Ritho or **Rython,** a giant who had made himself furs of the beards of kings killed by him. He sent to King Arthur, to meet him on Mount Aravius, or else to send his beard to him without delay. Arthur met him, slew him, and took "fur" as a spoil. Drayton says it was this Rython who carried off Helĕna, the niece of Duke Hoel; but Geoffrey of Monmouth says that King Arthur, having killed the Spanish giant, told his army "he had found none so great in strength *since* he killed the giant Ritho;" by which it seems that the Spanish giant and Ritho are different persons, although it must be confessed the scope of the chronicle seems to favor their identity.—Geoffrey, *British History*, x. 3 (1142).

As how great Rython's self he [*Arthur*] slew . . .
Who ravished Howell's niece, young Helena, the fair.

Drayton, *Polyolbion*, iv. (1612).

Rival Queens (*The*), Stati'ra and Roxa'na. Statīra was the daughter of Darīus, and wife of Alexander the Great. Roxana was the daughter of Oxyartês, the Bactrian; her, also, Alexander married. Roxana stabbed Statira, and killed her.—N. Lee, *Alexander the Great*, or *The Rival Queens* (1678).

Rivals (*The*), a comedy by Sheridan (1775). The rivals are Bob Acres and Ensign Beverley (*alias* Captain Absolute), and Lydia Languish is the lady they contend for. Bob Acres tells Captain Absolute that Ensign Beverley is a booby; and if he could find him out, he'd teach him his place. He sends a challenge to the unknown, by Sir Lucius O'Trigger, but objects to forty yards, and thinks thirty-eight would suffice. When he finds that Ensign Beverley is Captain Absolute, he declines to quarrel with his friend; and when his second calls him a coward, he fires up and exclaims, "Coward! Mind, gentlemen, he calls me a 'coward,' coward by my valor!" and when dared by Sir Lucius, he replies, "I don't mind the word 'coward;' 'coward' may be said in a joke; but if he called me 'poltroon,' ods, daggers and balls——" "Well, sir, what then?" "Why," rejoined Bob Acres, "I should certainly think him very ill-bred." Of course, he resigns all claim to the lady's hand.

River of Juvenescence. Prester John, in his letter to Manuel Comnēnus, emperor of Constantinople, says there is a spring at the foot of Mount Olympus, which changes its flavor hour by hour, both night and day. Whoever tastes thrice of its waters, will never know fatigue or the infirmities of age.

River of Paradise, St. Bernard, abbot of Clairvaux (1091–1153).

Rivers Arise. . . . In this *Vacation Exercise*, George Rivers (son of Sir John Rivers of Westerham, in Kent), with nine other freshmen, took the part of the ten "Predicaments," while Milton himself performed the part of "Ens." Without a doubt, the pun suggested the idea in Milton's *Vacation Exercise* (1627):

Rivers arise; whether thou be the son
Of utmost Tweed, or Ouse, or gulpy Don,

Or Trent, who, like some earthborn giant, spreads
His thirty arms along the indented meads,
Or sullen Mole that runneth underneath,
Or Severn swift, guilty of maiden's death,
Or rocky Avon, or of sedgy Lee,
Or cooly Tyne, or ancient hallowed Dee,
Or Humber loud that keeps the Scythian's name,
Or Medway smooth, or royal towered Thame.

Rivulet Controversy (*The*) arose against Rev. T. T. Lynch, a Congregationalist, who, in 1853, had expressed neologian views in *The Rivulet*, a book of poems.

Rizzio (*David*), the private secretary of Marie Stuart, queen of the Scots, and reputed by her enemies to be her favored lover. He was murdered in her presence by a gang of conspirators, led by Henry Darnley, her husband. Poets and musicians have made lavish use of this episode in the life of the unhappy queen.

Road to Ruin, a comedy by Thomas Holcroft (1792). Harry Dornton and his friend, Jack Milford, are on "the road to ruin," by their extravagance. The former brings his father to the eve of bankruptcy; and the latter, having spent his private fortune, is cast into prison for debt. Sulky, a partner in the bank, comes forward to save Mr. Dornton from ruin; Harry advances £6000 to pay his friend's debts, and thus saves Milford from ruin; and the father restores the money advanced by Widow Warren to his son, to save Harry from the ruin of marrying a designing widow instead of Sophia Freelove, her innocent and charming daughter.

Roads (*The king of*), John Loudon Macadam, the improver of roads (1756–1836).

Roan Barbary, the charger of Richard II., which would eat from his master's hand.

Oh, how it yearned my heart when I beheld
In London streets, that coronation day,
When Bolingbroke rode on Roan Barbary!
That horse that thou so often hast bestrid;
That horse that I so carefully have dressed!
Shakespeare, *Richard II.* act v. sc. 5 (1597).

Rob Roy, published in 1818, excellent for its bold sketches of Highland scenery. The character of Bailie Nicol Jarvie is one of Scott's happiest conceptions; and the carrying of him to the wild mountains among outlaws and desperadoes is exquisitely comic. The hero, Frank Osbaldistone, is no hero at all. Dramatized by I. Pocock.

Rob Roy M'Gregor, *i.e.* "Robert the Red," whose surname was MacGregor. He was an outlaw who assumed the name of Campbell in 1662. He may be termed the Robin Hood of Scotland. The hero of the novel is Frank Osbaldistone, who gets into divers troubles, from which he is rescued by Rob Roy. The last service is to kill Rashleigh Osbaldistone, whereby Frank's great enemy is removed; and Frank then marries Diana Vernon.—Sir W. Scott, *Rob Roy* (time, George I.).

Rather beneath the middle size than above it, his limbs were formed upon the very strongest model that is consistent with agility. . . . Two points in his person interfered with the rules of symmetry: his shoulders were too broad . . . and his arms (though round, sinewy and strong) were so very long as to be rather a deformity.—Ch. xxiii.

Rob Tally-ho, Esq., cousin of the Hon. Tom Dashall, the two blades whose rambles and adventures through the metropolis are related by Pierce Egan (1821–2).

Rob the Rambler, the comrade of Willie Steenson, the blind fiddler.—Sir W. Scott, *Redgauntlet* (time, George III.).

Rob Roy parting Rashleigh and Francis Osbaldistone

J. B. Macdonald, Artist *John Le Conte, Engraver*

FRANCIS OSBALDISTONE meets his cousin Rashleigh in a duel.

" . . . Eager for revenge, I grappled with my enemy, with the purpose of running him through the body. Our death-grapple was interrupted by a man who forcibly threw himself between us, and pushing us separate from each other, exclaimed in a loud and commanding voice: 'By the hand of my father, I will cleave to the brisket the first man that mints another stroke!'

" I looked up in astonishment. The speaker was no other than Campbell. He had a basket-hilted broadsword drawn in his hand, which he made to whistle around his head as he spoke, as if for the purpose of enforcing his mediation."

Scott's "Rob Roy."

ROB ROY PARTING RASHLEIGH AND FRANCIS OSBALDISTONE.

Robb (*Duncan*), the grocer near Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Robber (*Alexander's*). The pirate who told Alexander he was the greater robber of the two, was Dionĭdês. (See *Evenings at Home*, art. "Alexander and the Robber.") The tale is from Cicero:

> Nam quum quæreretur ex eo, quo scelere impulsus mare haberet infestum uno myoparone: eodem, inquit, quo tu orbem terræ.—*De Repub.*, iii. 14 sc. 24.

Robber (*Edward the*). Edward IV. was so called by the Scotch.

Robert, father of Marian. He had been a wrecker, and still hankered after the old occupation. One night a storm arose, and Robert went to the coast to see what would fall into his hands. A body was washed ashore, and he rifled it. Marian followed, with the hope of restraining her father, and saw in the dusk some one strike a dagger into a prostrate body. She thought it was her father, and when Robert was on his trial he was condemned to death on his daughter's evidence. Black Norris, the real murderer, told her he would save her father if she would consent to be his wife; she consented, and Robert was acquitted. On the wedding day her lover, Edward, returned to claim her hand, Norris was seized as a murderer, and Marian was saved.—S. Knowles, *The Daughter* (1836).

Robert, a servant of Sir Arthur Wardour, at Knockwinnock Castle.—Sir W. Scott, *The Antiquary* (time, George III.).

Robert (*Mons.*), a neighbor of Sganarelle. Hearing the screams of Mde. Martine (Sganarelle's wife), he steps over to make peace between them, whereupon Madame calls him an impertinent fool, and says if she chooses to be beaten by her husband it is no affair of his; and Sganarelle says, "Je la veux battre, si je le veux; et ne la veux pas battre, si je ne le veux pas;" and beats M. Robert again.—Molière, *Le Médecin Malgré Lui* (1666).

Robert Kent. Weak, vicious husband of Margaret Kent. Causes trouble all his life and dies of yellow fever.—Ellen Olney Kirk, *The Story of Margaret Kent* (1886).

Robert Macaire, a bluff, free-living libertine. His accomplice is Bertrand, a simpleton and a villain.—Daumier, *L'Auberge des Adrets.*

Robert, duke of Albany, brother of Robert III. of Scotland.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.)

Robert, duke of Normandy, sold his dominions to Rufus for 10,000 marks, to furnish him with ready money for the crusade, which he joined at the head of 1000 heavy-armed horse and 1000 light-armed Normans.—Tasso, *Jerusalem Delivered* (1575).

Robert III. of Scotland, introduced by Sir W. Scott in the *Fair Maid of Perth* (time, Henry IV.).

Robert le Diable, son of Bertha and Bertramo. Bertha was the daughter of Robert, duke of Normandy, and Bertramo was a fiend in the guise of a knight. The opera shows the struggle in Robert between the virtue inherited from his mother and the vice inherited from his father. His father allures him to gamble till he loses everything, and then claims his soul, but his foster-sister, Alice, counterplots

the fiend, and rescues Robert by reading to him his mother's will.—Meyerbeer, *Roberto il Diavolo* (libretto by Scribe, 1831).

*** Robert le Diable was the hero of an old French metrical romance (thirteenth century). This romance in the next century was thrown into prose. There is a miracle-play on the same subject.

Robert of Paris (*Count*), one of the crusading princes. The chief hero of this novel is Hereward (3 *syl.*), one of the Varangian guard of the Emperor Alexius Comnēnus. He and the count fight a single combat with battle-axes; after which Hereward enlists under the count's banner, and marries Bertha, also called Agatha.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Robert Penfold. Hero of *Foul Play*, by Charles Reade. He is foully wronged by Arthur Wardlaw, who forges his father's name on a note with Penfold's endorsement. Penfold is found guilty and imprisoned. After his release, he takes passage in the ship with Helen Rolleston, Wardlaw's betrothed. Penfold also loves her, but hopelessly. They are wrecked and cast upon an island in company, and for several months are the only residents. After their rescue and return home, the truth is made manifest, Robert is vindicated, and marries Helen. His aliases are James Seaton and John Hazel.

Robert the Devil, or **Robert the Magnificent,** Robert I., duke of Normandy, father of William "the Conqueror" (*, 1028–1035).

Robert François Damiens, who tried to assassinate Louis XV., was popularly so called (*, 1714–1757).

Robert of Lincoln. The saucy songster is an especial favorite with American poets. Bryant does not disdain to write a long poem that has him as the theme.

> "Merrily singing on briar and reed,
> Near to the nest of his little dame,
> Over the mountain-side or mead,
> Robert of Lincoln is telling his name:
> 'Bob-o'-link, bob-o'-link!
> Spiuk, spank, spink!
> Snug and safe is that nest of ours,
> Hidden among the summer flowers,
> Cha! cha! eha!'"
>
> William Cullen Bryant, *Poems.*

Roberts, cash-keeper of Master George Heriot, the king's goldsmith.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Roberts (*John*), a smuggler.—Sir W. Scott, *Redgauntlet* (time, George III.).

Robespierre's Weavers, the fishfags and their rabble female followers of the very lowest class, partisans of Robespierre in the first French Revolution.

Robin, the page of Sir John Falstaff.—Shakespeare, *Merry Wives of Windsor* (1601).

Robin, servant of Captain Rovewell, whom he helps in his love adventure with Arethusa, daughter of Argus.—Carey, *Contrivances* (1715).

Robin, brother-in-law of Farmer Crop, of Cornwall. Having lost his property through the villainy of Lawyer Endless, he emigrates, and in three years returns. The ship is wrecked off the coast of Cornwall, and Robin saves Frederick, the young squire. On landing, he meets his old sweetheart, Margaretta, at Crop's house, and the acquaintance is renewed by

Amy Robsart

"HE left, therefore, the Countess's door unsecured on the outside, and, under the eye of Varney, withdrew the supports which sustained the falling trap, which, therefore, kept its level position merely by a slight adhesion. They withdrew to wait the issue on the ground-floor adjoining, but they waited long in vain. . . .

"'Perhaps she is resolved,' said Foster, 'to await her husband's return.'

"'True—most true,' said Varney, rushing out, 'I had not thought of that before.'

"In less than two minutes, Foster, who remained behind, heard the tread of a horse in the courtyard, and then a whistle similar to that which was the Earl's usual signal:—the instant after, the door of the Countess's chamber opened, and in the same moment the trap-door gave way. There was a rushing sound—a heavy fall—a faint groan—and all was over.

"At the same instant Varney called in at the window, in an accent and tone which was an indescribable mixture betwixt horror and raillery, 'Is the bird caught? Is the deed done?'

"'O God, forgive us!' replied Anthony Foster.''

Scott's Kenilworth.

From the "Magazine of Art."

Mary Robsart

♣

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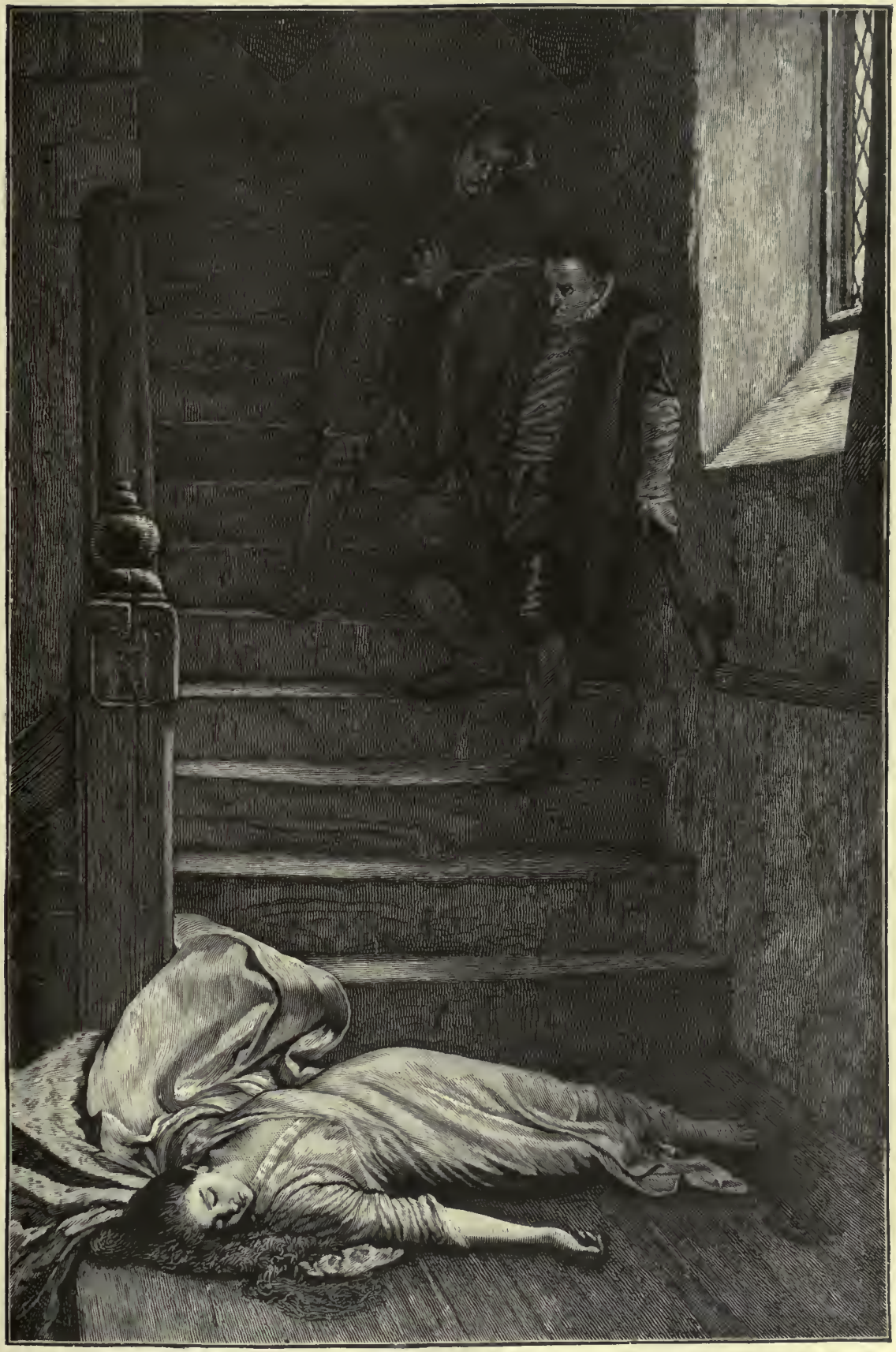


AMY ROBSART.

mutual consent.—P. Hoare, *No Song no Supper* (1790).

Robin, a young gardener, fond of the minor theatres, where he has picked up a taste for sentimental fustian, but all his rhapsodies bear upon his trade. Thus, when Wilhelmina asks why he wishes to dance with her, he replies:

> Ask the plants why they love a shower; ask the sunflower why it loves the sun; ask the snowdrop why it is white; ask the violet why it is blue; ask the trees why they blossom; the cabbages why they grow. 'Tis all because they can't help it; no more can I help my love for you.—C. Didbin, *The Waterman*, i. (1774).

Robin (*Old*), butler to old Mr. Ralph Morton, of Milnwood.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Robin Bluestring. Sir Robert Walpole was so called, in allusion to his blue ribbon as a knight of the garter (1676–1745).

Robin des Bois. Mysterious rover of the woods in *Freischütz*, also in Eugène Sue's novels—"a bug-a-boo!"

Robin Gray (*Auld*). The words of this song are by Lady Anne Lindsay, daughter of the earl of Balcarres; she was afterwards Lady Barnard. The song was written, in 1772, to an old Scotch tune called *The Bridegroom Grat when the Sun gaed Down*. (See Gray.)

Robin Hood was born at Locksley, in Notts., in the reign of Henry II. (1160). His real name was Fitzooth, and it is commonly said that he was the earl of Huntingdon. Having outrun his fortune, and being outlawed, he lived as a freebooter in Barnsdale (Yorkshire), Sherwood (Notts.), and Plompton Park (Cumberland). His chief companions were Little John (whose name was *Nailor*), William Scadlock (or *Scarlet*), George Green, the pinder (or pound-keeper) of Wakefield, Much, a miller's son, and Tuck, a friar, with one woman, Maid Marian. His company at one time consisted of a hundred archers. He was bled to death in his old age by his sister, the Prioress of Kirkley's Nunnery, in Yorkshire, November 18, 1247, aged 87 years.

*** An excellent sketch of Robin Hood is given by Drayton in his *Polyolbion*, xxvi. Sir W. Scott introduces him in two novels—*Ivanhoe* and *The Talisman*. In the former he first appears as Locksley, the archer, at the tournament. He is also called "Dickon Bend-the-Bow."

The following dramatic pieces have the famous outlaw for the hero: *Robin Hood*, i. (1597), Munday; *Robin Hood*, ii. (1598), Chettle; *Robin Hood* (1741), an opera, by Dr. Arne and Burney; *Robin Hood* (1787), an opera by O'Keefe, music by Shield; *Robin Hood*, by Macnally (before 1820).

Major tells us that this famous robber took away the goods of rich men only; never killed any person except in self-defence; never plundered the poor, but charitably fed them; and adds, "he was the most humane and the prince of all robbers."—*Britanniæ Historia*, 128 (1740).

The abbot of St. Mary's, in York, and the sheriff at Nottingham were his *bêtes noires*. Munday and Chettle wrote a popular play in 1601, entitled *The Death of Robert, Earl of Huntington*.

Epitaph of Robin Hood.

> Hear undernead dis laitl stean
> Laiz robert earl of Huntingtun.
> Near arcir ver az hie sa geud,
> An pipl kauld im robin heud.
> Sick utlawz az hi an iz men
> Vil england nivr si agen.
> Obiit 24 (? 14) kal dekembris, 1247.
>
> Dr. Gale (dean of York).

Robin Hood's Fat Friar was Friar Tuck.
Robin Hood's Men, outlaws, freebooters.

There came sodainly twelve men all appareled in short cotes of Kentish Kendal [*green*] . . . every one of them . . . like outlaws or Robyn Hodes men.—Hall (*fo.* lvi. *b*).

Robin Redbreast. One tradition is that the robin pecked a thorn out of the crown of thorns when Christ was on His way to Calvary, and the blood which issued from the wound, falling on the bird, dyed its breast red.

Another tradition is that it carries in its bill dew to those shut up in the burning lake, and its breast is red from being scorched by the fire of Gehenna.

He brings cool dew in his little bill,
And lets it fall on the souls of sin;
You can see the mark on his red breast still,
Of fires that scorch as he drops it in.
J. G. Whittier, *The Robin.*

Robin Redbreasts, Bow Street officers. So called from their red vests.

Robin Roughhead, a poor cottager and farm laborer, the son of Lord Lackwit. On the death of his lordship, Robin Roughhead comes into the title and estates. This brings out the best qualities of his heart—liberality, benevolence and honesty. He marries Dolly, to whom he was already engaged, and becomes the good genius of the peasantry on his estate.—Allingham, *Fortune's Frolic.*

Robin and Makyne (2 *syl.*), an old Scotch pastoral. Robin is a shepherd, for whom Makyne sighs, but he turns a deaf ear to her, and she goes home to weep. In time, Robin sighs for Makyne, but she replies, "He who wills not when he may, when he wills he shall have nay."—Percy, *Reliques, etc.*, II.

Robin of Bagshot, *alias* Gordon, *alias* Bluff Bob, *alias* Carbuncle, *alias* Bob Booty, one of Macheath's gang of thieves, and a favorite of Mrs. Peachum's.—Gay, *The Beggar's Opera* (1727).

Robins (*Zerubbabel*), in Cromwell's troop.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Robinson Cru'soe (2 *syl.*), a tale by Daniel Defoe. Robinson Crusoe ran away from home, and went to sea. Being wrecked, he led for many years a solitary existence on an uninhabited island of the tropics, and relieved the weariness of life by numberless contrivances. At length he met a human being, a young Indian, whom he saved from death on a Friday. He called him his "man Friday," and made him his companion and servant.

Defoe founded this story on the adventures of Alexander Selkirk, sailing-master of the *Cinque Ports Galley*, who was left by Captain Stradling on the desolate island of Juan Fernandez for four years and four months (1704–1709), when he was rescued by Captain Woodes Rogers and brought to England.

Robsart (*Amy*), countess of Leicester. She was betrothed to Edmund Tressilian. When the earl falls into disgrace at court for marrying Amy, Richard Varney loosens a trap-door at Cumnor Place; and Amy, rushing forward to greet her husband, falls into the abyss and is killed.

Sir Hugh Robsart, of Lidcote Hall, father of Amy.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Roc, a white bird of enormous size. Its strength is such that it will lift up an elephant from the ground and carry it to its mountain nest, where it will devour it.

Madame Roland

Albert Lynch, Artist

"MARÉCHAL, then young, free, rich, open to all tender emotions, entered one day by chance a shop, having probably noticed the pretty woman behind the counter. He bought something, came back, and talked day by day more familiarly, buying by his frequent purchases the right to take a seat there, to smile at the young wife and shake hands with the husband."

Maupassant's "Pierre et Jean."

Madame Roland

"MICHELET, then young, free, rich, open to all tender emotions, entered one day by chance a shop, having probably in view at the moment only the counter. He found there, to smile at the young girl who served him, a face which he had long dreamed of, and which he at once made his wife."

Maupassant's "Pierre et Jean."

MADAME ROLAND.

In the *Arabian Nights' Entertainments*, it was a roc which carried Sindbad the sailor from the island on which he had been deserted by his companions ("Second Voyage"). And it was a roc which carried Agib from the castle grounds of the ten young men who had lost their right eyes ("The Third Calender's Story"). Sindbad says one claw of the roc is as "big as the trunk of a large tree," and its egg is "fifty paces [150 *feet*] in circumference."

*** The "rukh" of Madagascar, lays an egg equal to 148 hen's eggs.—*Comptes Rendus*, etc., xxxii. 101 (1851).

Rocco, the jailer sent with Fidelio (*Leonora*) to dig the grave of Fernando Florestan (*q.v.*)—Beethoven, *Fidelio* (1791).

Roch'dale (*Sir Simon*), of the manor-house. He is a J.P., but refuses to give justice to Job Thornberry, the old brazier, who demands that his son, Frank Rochdale, should marry Mary [Thornberry], whom he has seduced. At this crisis, Peregrine appears, and tells Sir Simon he is the elder brother, and, as such, is heir to the title and estates.

Frank Rochdale, son of the baronet, who has promised to marry Mary Thornberry, but Sir Simon wants him to marry Lady Caroline Braymore, who has £4000 a year. Lady Caroline marries the Hon. Tom Shuffleton, and Frank makes the best reparation he can by marrying Mary.—G. Colman, Jr., *John Bull* (1805).

Roche's Bird (*Sir Boyle*), which was "in two places at the same time." The tale is that Sir Boyle Roche said in the House of Commons, "Mr. Speaker, it is impossible I could have been in two places at once, unless I were a bird." This is a quotation from Jevon's play, *The Devil of a Wife* (seventeenth century).

Wife. I cannot be in two places at once.
Husband (Rowland). Surely no, unless thou wert a bird.

Rochecliffe (*Dr. Anthony*), formerly Joseph Albany, a plotting royalist.—Sir W. Scott, *Woodstock* (time, commonwealth).

Rochester (*The earl of*), the favorite of Charles II., introduced in high feather by Sir W. Scott in *Woodstock*, and in *Peveril of the Peak* in disgrace.

Rochester (*Edward*). Brusque, cynical lover of *Jane Eyre*. Having married in his early youth a woman who disgraces him and then goes crazy, he shuts her up at Thornhill, and goes abroad. He returns to find a governess there in charge of his child-ward; falls in love with her, and would marry her, but for the discovery of his insane wife. *Jane Eyre* leaves him, and is lost to him until he is almost blind from injuries received in trying to rescue his wife from burning Thornhill. *Jane* marries and ministers unto him.—Charlotte Bronté, *Jane Eyre* (1847).

Rock (*Dr. Richard*), a famous quack, who professed to cure every disease. He was short of stature and fat, wore a white three-tailed wig, nicely combed and frizzed upon each cheek, carried a cane, and halted in his gait.

Dr. Rock, F.U.N., never wore a hat. . . . He and Dr. Franks were at variance. . . . Rock cautioned the world to beware of bog-trotting quacks, while Franks called his rival "Dumplin' Dick." Head of Confucius, what profanation!—Goldsmith, *Citizen of the World* (1759).

Oh! when his nerves had received a shock,
Sir Isaac Newton might have gone to Rock.
Crabbe, *Borough* (1810).

Rocket. *He rose like a rocket, and fell*

like the stick. Thomas Paine said this of Mr. Burke.

Roderick, the thirty-fourth and last of the Gothic kings of Spain, son of Theod'ofred and Rusilla. Having violated Florinda, daughter of Count Julian, he was driven from his throne by the Moors, and assumed the garb of a monk with the name of "Father Maccabee." He was present at the great battle of Covadonga, in which the Moors were cut to pieces, but what became of him afterwards no one knows. His helm, sword, and cuirass were found, so was his steed. Several generations passed away, when, in a hermitage near Viseu, a tomb was discovered, "which bore in ancient characters King Roderick's name;" but imagination must fill up the gap. He is spoken of as most popular.

> Time has been
> When not a tongue within the Pyrenees
> Dared whisper in dispraise of Roderick's name,
> Lest, if the conscious air had caught the sound,
> The vengeance of the honest multitude
> Should fall upon the traitorous head, and brand
> For life-long infamy the lying lips.
> Southey, *Roderick, etc.*, xv. (1814).

Roderick's Dog was called Theron.
Roderick's Horse was Orel'io.

Roderick (*The Vision of Don*). Roderick, the last of the Gothic kings of Spain, descended into an ancient vault near Toledo. This vault was similar to that in Greece, called the cave of Triphōnios, where was an oracle. In the vault Roderick saw a vision of Spanish history from his own reign to the beginning of the nineteenth century. *Period I.* The invasion of the Moors, with his own defeat and death. *Period II.* The Augustine age of Spain, and their conquests in the two Indies. *Period III.* The oppression of Spain by Bonaparte, and its succor by British aid. —Sir W. Scott, *The Vision of Don Roderick* (1811).

Roderick Dhu, an outlaw and chief of a banditti, which resolved to win back the spoil of the "Saxon spoiler." Fitz-James, a Saxon, met him and knew him not. He asked the Saxon why he was roaming unguarded over the mountains, and Fitz-James replied that he had sworn to combat with Roderick, the rebel, till death laid one of them prostrate. "Have, then, thy wish!" exclaimed the stranger, "for I am Roderick Dhu." As he spoke, the whole place bristled with armed men. Fitz-James stood with his back against a rock, and cried, "Come one, come all, this rock shall fly from its firm base as soon as I." Roderick, charmed with his daring, waved his hand, and all the band disappeared as mysteriously as they had appeared. Roderick then bade the Saxon fight, "For," said he, "that party will prove victorious which first slays an enemy." "Then," replied Fitz-James, "thy cause is hopeless, for Red Murdock is slain already." They fought, however, and Roderick was slain (canto v.).—Sir W. Scott, *The Lady of the Lake* (1810).

Roderick Random, a child of impulse, and a selfish libertine. His treatment of Strap is infamous and most heartless.—Smollett, *Roderick Random* (1748).

Rod'erigo or **Roderi'go** (3 *syl.*), a Venetian gentleman, in love with Desdemona. When Desdemona eloped with Othello, Roderigo hated the "noble Moor," and Ia'go took advantage of this temper for his own base ends.—Shakespeare, *Othello* (1611).

Roderigo's suspicious credulity and impatient submission to the cheats which he sees practised on him, and which, by persuasion, he suffers to

be repeated, exhibit a strong picture of a weak mind betrayed by unlawful desires to a false friend.—Dr. Johnson.

Rodilardus, a huge cat, which attacked Panurge, and which he mistook for "a young, soft-chinned devil." The word means "gnaw-lard" (Latin, *roděre lardum*). —Rabelais, *Pantagruel*, iv. 67 (1545).

*** The marquis de Carabas." (See Puss in Boots.)

Rodrigo, king of Spain, conquered by the Moors. He saved his life by flight, and wandered to Guadaletê, where he begged food of a shepherd, and gave him in recompense his royal chain and ring. A hermit bade him, in penance, retire to a certain tomb full of snakes and toads, where, after three days, the hermit found him unhurt; so, going to his cell, he passed the night in prayer. Next morning, Rodrigo cried aloud to the hermit, "They eat me now; I feel the adder's bite." So his sin was atoned for, and he died.

*** This Rodrigo is Roderick, the last of the Goths.

Rodrigo, rival of Pe'dro, "the pilgrim," and captain of a band of outlaws.—Beaumont and Fletcher, *The Pilgrim* (1621).

Rodri'go de Mondragon (*Don*), a bully and tyrant, the self-constituted arbiter of all disputes in a tennis-court of Valladolid.

Don Rodrigo de Mondragon was about 30 years of age, of an ordinary make, but lean and muscular; he had two little twinkling eyes that rolled in his head, and threatened everybody he looked at; a very flat nose, placed between red whiskers that curled up to his very temples; and a manner of speaking so rough and passionate that his words struck terror into everybody.—Lesage, *Gil Blas*, ii. 5 (1715).

Rodhaver, the sweetheart of Zal, a Persian. Zal being about to scale her bower, she let down her long tresses to assist him, but Zal managed to fix his crook into a projecting beam, and thus made his way to the lady of his devotion.—Champion, *Ferdosi.*

Rodman (*Keeper, The*), an ex-colonel of the Federal army, who has become the keeper of a national cemetery at the south. "At sunrise, the keeper ran up the stars and stripes, and . . . he had taken money from his own store to buy a second flag for stormy weather, so that, rain or not, the colors should float over the dead. . . . It was simply a sense of the fitness of things." He deviates so far from his rule as to fall in love with a Southern girl, whose nearest relative he has nursed through his last illness. She despises him as a Yankee too much to suspect this; she will **not** even write her name as a visitor to the National Cemetery. She goes to Tennessee to teach school, and Rodman offers to buy the uprooted vines discarded by the new owner of her cottage. "Wuth about twenty-five cents, I guess," said the Maine man, handing them over.—Constance Fenimore Woolson (1880).

Rodmond, chief mate of the *Brittania*, son of a Northumbrian, engaged in the coal trade; a hardy, weather-beaten seaman, uneducated, "boisterous of manners," and regardless of truth, but tender-hearted. He was drowned when the ship struck on Cape Colonna, the most southern point of Attica.

Unskilled to argue, in dispute yet loud,
Bold without caution, without honors proud,
In art unschooled, each veteran rule he prized,
And all improvement haughtily despised.
Falconer, *The Shipwreck*, i. (1756).

Ro'dogune, Rhodogune, or **Rho'dogyne** (3 *syl.*), daughter of Phraa'tês,

king of Parthia. She married Deme'trius Nica'nor (the husband of Cleopat'ra, queen of Syria) while in captivity.

*** P. Corneille has a tragedy on the subject entitled *Rodogune* (1646).

Rodolfo (*Il conte*). It is in the bedchamber of this count that Ami'na is discovered the night before her espousal to Elvi'no. Ugly suspicion is excited, but the count assures the young farmer that Amina walks in her sleep. While they are talking Amina is seen to get out of a window and walk along a narrow edge of the mill-roof while the huge wheel is rapidly revolving. She crosses a crazy bridge, and walks into the very midst of the spectators. In a few minutes she awakens and flies to the arms of her lover.—Bellini, *La Sonnambula* (opera, 1831).

Rodomont, king of Sarza or Algiers. He was Ulien's son, and called the "Mars of Africa." His lady-love was Dor'alis, princess of Grana'da, but she eloped with Mandricardo, king of Tartary. At Rogero's wedding Rodomont accused him of being a renegade and traitor, whereupon they fought, and Rodomont was slain.—*Orlando Innamorato* (1495); and *Orlando Furioso* (1516).

Who so meek? I'm sure I quake at the very thought of him; why, he's as fieree as Rodomont!—Dryden, *Spanish Fryar*, v. 2 (1680).

*** Rodomontade (4 *syl.*), from Rodomont, a bragging although a brave knight.

Rogel of Greece (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Feliciano de Silva.

Roger, the cook who "cowde roste, sethe, broille, and frie, make mortreux, and wel bake a pye."—Chaucer, *Canterbury Tales* (1388).

Roger (*Sir*), curate to "The Scornful Lady" (no name given).—Beaumont and Fletcher, *The Scornful Lady* (1616).

Roger Armstrong, clerical lover of Faith Gartney, and her preferred suitor.—A. D. T. Whitney, *Faith Gartney's Girlhood.*

Roger Bontemps, the personation of contentment with his station in life, and of the buoyancy of good hope. "There's a good time coming, John."

Vous pauvres, pleins d'enviè;
Vous rich, désireux;
Vous dont le char dévie
Après un eours heureux;
Vous qui perdrez peut-être
Des titres éclatans;
Eh! gai! prenez pour maitre
Le gros Roger Bontemps.
Béranger (1780–1856).

Ye poor, with envy goaded;
Ye rich, for more who long;
Ye who by fortune loaded
Find all things going wrong;
Ye who by some disaster
See all your cables break;
From heneeforth, for your master
Sleek Roger Bontemps take.

Roger Chillingworth, deformed husband of Hester Prynne. He returns to Boston from a long sojourn with the Indians, and sees his wife in the pillory with a baby—not his—in her arms. From that instant he sets himself to work to discover the name of her seducer, and, suspecting Arthur Dimmesdale, attaches himself to the oft-ailing clergyman as his medical attendant. He it is who first suspects the existence of the cancer that is devouring the young clergyman's life, and when the horrible thing is revealed, kneels by the

dying man with the bitter whisper, "Thou hast escaped me!"—Nathaniel Hawthorne, *The Scarlet Letter* (1850).

Roger de Coverley (*Sir*), an hypothetical baronet of Coverley or Cowley, near Oxford.—Addison, *The Spectator* (1711, 1712, 1714).

*** The prototype of this famous character was Sir John Pakington, seventh baronet of the line.

Roge'ro, brother of Marphi'sa; brought up by Atlantês, a magician. He married Brad'amant, the niece of Charlemagne. Rogero was converted to Christianity, and was baptized. His marriage with Bradamant and his election to the crown of Bulgaria concludes the poem.—Ariosto, *Orlando Furioso* (1516).

Who more brave than Rodomont? who more courteous than Rogero?—Cervantês, *Don Quixote,* I. i. (1605).

Rogero, son of Roberto Guiscardo, the Norman. Slain by Tisaphernês.—Tasso, *Jerusalem Delivered,* xx. (1575).

Rogero (3 *syl.*), a gentleman of Sicilia.—Shakespeare, *The Winter's Tale* (1604).

*** This is one of those characters which appear in the *dramatis personæ,* but are never introduced in the play. Rogero not only does not utter a word—he does not even enter the stage all through the drama. In the Globe edition his name is omitted. (See VIOLENTA.)

Rogers (*Mr.*), illiterate, tender-hearted, great-souled old father of *Louisiana.* When she begs his pardon for having been ashamed of, and having disowned him, he tells her, "It's *you* as should be a-forgivin' *me* . . . I hadn't done ye no sort o' justice in the world, an' never could."—Frances Hodgson Burnett, *Louisiana* (1880).

Roget, the pastoral name of George Wither in the four "eglogues" called *The Shepheards Hunting* (1615). The first and last "eglogues" are dialogues between Roget and Willy, his young friend; in the second pastoral Cuddy is introduced, and in the third Alexis makes a fourth character. The subject of the first three is the reason of Roget's imprisonment, which, he says, is a hunt that gave great offence. This hunt is in reality a satire called *Abuses Stript and Whipt.* The fourth pastoral has for its subject Roget's love of poetry.

*** "Willy" is his friend, William Browne, of the Inner Temple (two years his junior), author of *Britannia's Pastorals.*

Roi Panade ("*king of slops*"), Louis XVIII. (1755, 1814–1824).

Roister Doister (*Ralph*), a vain, thoughtless, blustering fellow, in pursuit of Custance, a rich widow, but baffled in his endeavor.—Nicholas Udall, *Ralph Roister Doister* (the first English comedy, 1534).

Rokesmith (*John*), *alias* JOHN HARMON, secretary of Mr. Boffin. He lodged with the Wilfers, and ultimately married Bella Wilfer. John Rokesmith is described as "a dark gentleman, 30 at the utmost, with an expressive, one might say, a handsome face."—Dickens, *Our Mutual Friend* (1864).

*** For solution of the mystery, see vol. I. ii. 13.

Ro'land, count of Mans and knight of Blaives. His mother, Bertha, was Charle-

magne's sister. Roland is represented as brave, devotedly loyal, unsuspicious, and somewhat too easily imposed npon. He was eight feet high, and had an open countenance. In Italian romance he is called Orlan'do. He was slain in the valley of Roncesvalles as he was leading the rear of his uncle's army from Spain to France. Charlemagne himself had reached St. Jean Pied de Port at the time, heard the blast of his nephew's horn, and knew it announced treachery, but was unable to render him assistance (A.D. 778).

Roland is the hero of Théroulde's *Chanson de Roland;* of Turpin's *Chronique;* of Bojardo's *Orlando Innamorato;* of Ariosto's *Orlando Furioso;* of Piccini's opera called *Roland* (1778); etc.

Roland's Horn, Olivant or Olifant. It was won from the giant Jatmund, and might be heard at the distance of thirty miles. Birds fell dead at its blast, and the whole Saracen army drew back in terror when they heard it. So loud it sounded, that the blast reached from Roncesvallês to St. Jean Pied de Port, a distance of several miles.

Roland lifts Olifant to his mouth and blows it with all his might. The mountains around are lofty, but high above them the sound of the horn arises [*at the third blast, it split in twain*].—*Song of Roland* (as sung by Taillefer, at the battle of Hastings). See Warton, *History of English Poetry*, v. I, sect. iii. 132 (1781).

Roland's Horse, Veillantif, called in Italian *Velian'tino* ("the little vigilant one").

In Italian romance, Orlando has another horse, called Brigliado'ro ("golden bridle").

Roland's Spear. Visitors are shown a spear in the cathedral of Pa'via, which they are told belonged to Roland.

Roland's Sword, Duran'dal, made by the fairies. To prevent its falling into the hands of the enemy, when Roland was attacked in the valley of Roncesvallês, he smote a rock with it, and it made in the solid rock a fissure some 300 feet in depth, called to this day *La Brêche de Roland.*

Then would I seek the Pyrenean breach,
Which Roland clove with huge two-handed sway,
And to the enormous labor left his name.
Wordsworth.

*** A sword is shown at Rocamadour, in the department of Lot (France), which visitors are assured was Roland's *Durandal.* But the romances says that Roland, dying, threw his sword into a poisoned stream.

Death of Roland. There is a tradition that Roland escaped the general slaughter in the defile of Roncesvallês, and died of starvation while trying to make his way across the mountains.—John de la Bruiere Champier, *De Cibaria*, xvi. 5.

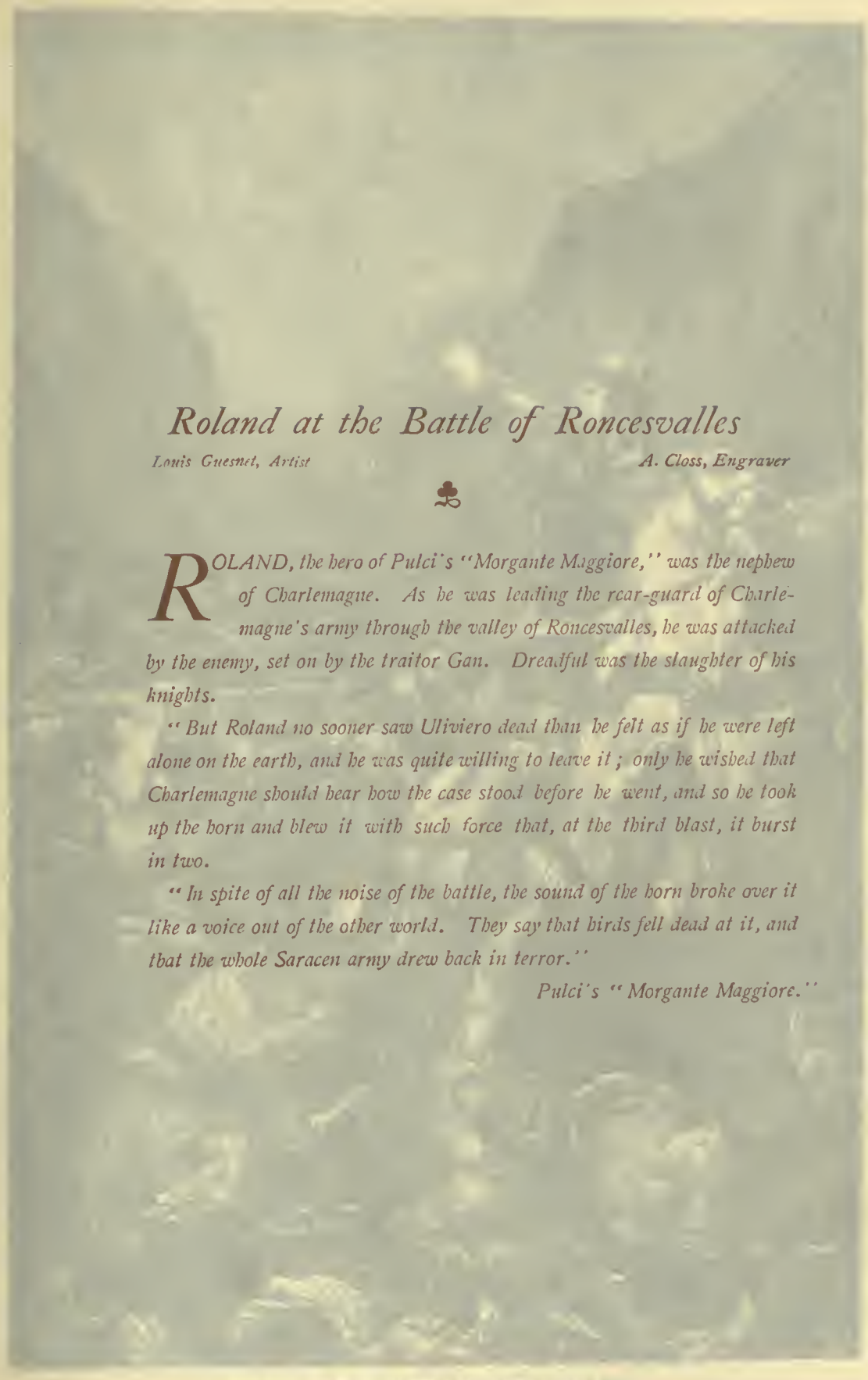
Died like Roland, died of thirst.

Nonnulli qui de Gallicis rebus historias conscripserunt, non dubitarunt posteris significare Rolandum Caroli illius magni sororis filium, verum certe bellica gloria omnique fortitudine nobillissimum, post ingentem Hispanorum cædem prope Pyrenæi saltus juga, ubi insidiæ ab hoste collocatæ fuerint, siti miserrime extinctum. Inde nostri intolerabili siti et immiti volentes significare se torqueri, facete aiunt "Rolandi morte se perire."—John de la Bruiere Champier, *De Cibaria*, xvi. 5.

Roland (*The Roman*). Sicinius Dentātus is so called by Niebuhr. He is not unfrequently called "The Roman Achillês" (put to death B.C. 450).

Roland Blake. Hero of a war-novel of the same name.—Silas Weir Mitchell, M.D. (1886).

Roland and Oliver, the two most famous of the twelve paladins of Charlemagne. To give a "Roland for an Oliver" is to give tit for tat, to give another as good a drubbing as you receive.



Roland at the Battle of Roncesvalles

Louis Guesnet, Artist — *A. Closs, Engraver*

ROLAND, the hero of Pulci's "Morgante Maggiore," was the nephew of Charlemagne. As he was leading the rear-guard of Charlemagne's army through the valley of Roncesvalles, he was attacked by the enemy, set on by the traitor Gan. Dreadful was the slaughter of his knights.

"But Roland no sooner saw Uliviero dead than he felt as if he were left alone on the earth, and he was quite willing to leave it; only he wished that Charlemagne should hear how the case stood before he went, and so he took up the horn and blew it with such force that, at the third blast, it burst in two.

"In spite of all the noise of the battle, the sound of the horn broke over it like a voice out of the other world. They say that birds fell dead at it, and that the whole Saracen army drew back in terror."

Pulci's "Morgante Maggiore."

ROLAND AT THE BATTLE OF RONCESVALLES.

Froissart, a countryman of ours [*the French*] records,
England all Olivers and Rowlands bred
During the time Edward the Third did reign.
Shakespeare, 1 *Henry VI.* act i. sc. 2 (1589).

Roland de Vaux (*Sir*), baron of Triermain, who wakes Gyneth from her long sleep of 500 years, and marries her.—Sir W. Scott, *Bridal of Triermain* (1813).

Rolando (*Signor*), a common railer against women, but brave, of a "happy wit and independent spirit." Rolando swore to marry no woman, but fell in love with Zam'ora, and married her, declaring "that she was no woman, but an angel."—J. Tobin, *The Honeymoon* (1804).

The resemblance betweed Rolando and Benedick will instantly occur to the mind.

Rolandseck Tower, opposite the Drachenfels. Roland was engaged to Aude, daughter of Sir Gerard and Lady Guibourg; but the lady, being told that Roland had been slain by Angoulaffre, the Saracen, retired to a convent. The paladin returned home full of glory, having slain the Saracen, and when he heard that his lady-love had taken the veil, he built Rolandseck Castle, which overlooks the convent, that he might at least *see* the lady to whom he could never be united. After the death of Aude, Roland "sought the battle-field again, and fell at Roncevall."—Campbell, *The Brave Roland.*

Roldan, "El encantado," Roldan made invulnerable by enchantment. The cleft "Roldan," in the summit of a high mountain in the kingdom of Valencia, was so called because it was made by a single back-stroke of Roldan's sword. The character is in two Spanish romances, authors unknown.—*Bernardo del Carpio* and *Roncesvalles.*

This book [*Rinaldo de Montalban*], and all others written on French matters, shall be deposited in some dry place . . . except one called *Bernardo del Carpio,* and another called *Roncesvalles,* which shall certainly accompany the rest on the bonfire.—Cervantes, *Don Quixote,* I. i. 6 (1605).

Rolla, kinsman of the Inca Atali'ba, and the idol of the army. "In war a tiger chafed by the hunters' spears; in peace more gentle than the unweaned lamb" (act i. 1). A firm friend and most generous foe. Rolla is wounded in his attempt to rescue the infant child of Alonzo from the Spaniards, and dies. His grand funeral procession terminates the drama. —Sheridan, *Pizarro* (altered from Kotzebue, 1799).

Rolleston (*General*), father of Helen, in *Foul Play,* by Charles Reade.

Rollo, duke of Normandy, called "The Bloody Brother." He caused the death of his brother, Otto, and slew several others, some out of mere wantonness.—Beaumont and Fletcher, *The Bloody Brother* (1639).

Rollo, boy who is the hero of Jacob Abbott's celebrated and delightful "*Rollo Books,*" embracing *Rollo Learning to Read, Rollo Learning to Work, Rollo at School, Rollo's Vacation,* etc., etc. (1840–1857).

Roman (*The*), Jean Dumont, the French painter, *Le Romain* (1700–1781).

Stephen Picart, the French engraver, *Le Romain* (1631–1721).

Giulio Pippi, called *Giulio Romano* (1492–1546).

Adrian von Roomen, mathematician, *Adriānus Romānus* (1561–1615).

Roman Achillês, Sicinius Dentātus (slain B.C. 450).

Roman Brevity. Cæsar imitated laconic brevity when he announced to Amintius his victory at Zela, in Asia Minor, over Pharna'cês, son of Mithridatês; *Veni, vidi, vici.*

Poins. I will imitate the honorable Roman in brevity.—Shakespeare, 2 *Henry IV.* act ii. sc. 2 (1598).

Sir Charles Napier is credited with a far more laconic despatch, on making himself master of Scinde, in 1843. Taking possession of Hyderabad, and outflanking Shere Mohammed by a series of most brilliant manœuvres, he is said to have written home this punning despatch: *Peccāvi* ("I have sinned" [Scinde]).

Roman Father (*The*), Horatius, father of the Horatii and of Horatia. The story of the tragedy is the well-known Roman legend about the Horatii and Curiatii. Horatius rejoices that his three sons have been selected to represent Rome, and sinks the affection of the father in love for his country. Horatia is the betrothed of Caius Curiatius, but is also beloved by Valerius, and when the Curiatii are selected to oppose her three brothers, she sends Valerius to him with a scarf, to induce him to forego the fight. Caius declines, and is slain. Horatia is distracted; they take from her every instrument of death, and therefore she resolves to provoke her surviving brother, Publius, to kill her. Meeting him in his triumph, she rebukes him for murdering her lover, scoffs at his "patriotism," and Publius kills her. Horatius now resigns Publius to execution for murder, but the king and Roman people rescue him.—W. Whitehead (1741).

*** Corneille has a drama on the same subject, called *Les Horaces* (1639).

Roman des Romans (*Le*), a series of prose romances connected with Am'adis, of Gaul. So called by Gilbert Saunier.

Romans (*Last of the*), Rienzi, the tribune (1310–1354).

Charles James Fox (1749–1806).

Horace Walpole, *Ultimus Romanorum* (1717–1797).

Caius Cassius was so called by Brutus.

> The last of all the Romans, fare thee well!
> It is impossible that ever Rome
> Should breed thy fellow.

Shakespeare, *Julius Cæsar*, act v. sc. 3. (1607).

Romans (*Most Learned of the*), Marcus Terentius Varro (B.C. 116–28).

Romance of the Rose, a poetical allegory, begun by Guillaume di Lorris in the latter part of the thirteenth century, and continued by Jean de Meung in the former half of the fourteenth century. The poet dreams that Dame Idleness conducts him to the palace of Pleasure, where he meets Love, whose attendant maidens are Sweet-looks, Courtesy, Youth, Joy, and Competence, by whom he is conducted to a bed of roses. He singles out one, when an arrow from Love's bow stretches him fainting on the ground, and he is carried off. When he comes to himself, he resolves, if possible, to find his rose, and Welcome promises to aid him; Shyness, Fear, and Slander obstruct him; and Reason advises him to give up the quest. Pity and Kindness show him the object of his search; but Jealousy seizes Welcome, and locks her in Fear Castle. Here the original poem ends. The sequel, somewhat longer than the twenty-four books of Homer's *Iliad*, takes up the tale from this point.

Roma'no, the old monk who took pity on Roderick in his flight (viii.), and went

with him for refuge to a small hermitage on the sea-coast, where they remained for twelve months, when the old monk died. —Southey, *Roderick, The Last of the Goths*, i., ii. (1841).

Rome Does (*Do as*). The saying originated with Saint Ambrose (fourth century). It arose from the following diversity in the observance of Saturday:— The Milanese make it a feast, the Romans a fast. St. Ambrose, being asked what should be done in such a case, replied, "In matters of indifference, it is better to be guided by the general usage. When I am at Milan, I do not fast on Saturdays, but when I am at Rome, I do as they do at Rome."

Rome Saved by Geese. When the Gauls invaded Rome, a detachment in single file scaled the hill on which the capitol stood, so silently that the foremost man reached the summit without being challenged; but while striding over the rampart, some sacred geese were disturbed, and by their cackle aroused the guard. Marcus Manlius rushed to the wall, and hustled the Gaul over, thus saving the capitol.

A somewhat parallel case occurred in Ireland in the battle of Glinsaly, in Donegal. A party of the Irish would have surprised the Protestants if some wrens had not disturbed the guards by the noise they made in hopping about the drums and pecking on the parchment heads.—Aubrey, *Miscellanies*, 45.

Ro'meo, a son of Mon'tague (3 *syl.*), in love with Juliet, the daughter of Cap'ulet; but between the houses of Montague and Capulet there existed a deadly feud. As the families were irreconcilable, Juliet took a sleeping draught, that she might get away from her parents and elope with Romeo. Romeo, thinking her to be dead, killed himself; and when Juliet awoke and found her lover dead, she also killed herself.—Shakespeare, *Romeo and Juliet* (1598).

Romeo and Juliet, a tragedy by Shakespeare (1598). The tale is taken from *Rhomeo and Julietta*, a novel by Boisteau, in French, borrowed from an Italian story by Bandello (1554).

In 1562 Arthur Brooke produced the same tale in verse, called *The Tragicall History of Romeus and Juliet.* In 1567 Painter published a prose translation of Boisteau's novel.

Romola, superb woman, high-spirited, pure and single of heart, the idol and colaborer of her scholarly father. She wrecks her life by the marriage with the fascinating Greek, Tito Melema.—George Eliot, *Romola.*

Romp (*The*), a comic opera altered from Bickerstaff's *Love in the City.* Priscilla Tomboy is "the romp," and the plot is given under that name.

A splendid portrait of Mrs. Jordan, in her character of "The Romp," hung over the mantelpiece in the dining-room [*of Adolphus Fitzclarence*].—Lord W. P. Lennox, *Celebrities, etc.*, i. 11.

Rom'uald (*St*). The Catalans had a great reverence for a hermit so called, and hearing that he was about to quit their country, called together a parish meeting, to consult how they might best retain him amongst them, "For," said they, "he will certainly be consecrated, and his relics will bring a fortune to us." So they agreed to strangle him; but their intention being told to the hermit, he secretly made his

escape.—St. Foix, *Essais Historiques sur Paris*, v. 163.

*** Southey has a ballad on the subject.

Romulus (*The Second and Third*), Camillus and Marius. Also called "The Second and Third Founders of Rome."

Romulus and Remus, the twin sons of Silvia, a vestal virgin, and the god Mars. The infants were exposed in a cradle, and the floods carried the cradle to the foot of the Palatine. Here a wolf suckled them, till one Faustulus, the king's shepherd, took them to his wife, who brought them up. When grown to manhood, they slew Amulius, who had caused them to be exposed.

The Greek legend of Tyro is in many respects similar. This Tyro had an amour with Poseidon (as Silvia had with Mars), and two sons were born in both cases. Tyro's mother-in-law confined her in a dungeon, and exposed the two infants (Pelias and Neleus) in a boat on the river Enīpeus (3 *syl.*). Here they were discovered and brought up by a herdsman (Romulus and Remus were brought up by a shepherd), and when grown to manhood, they put to death their mother-in-law, who had caused them to be exposed (as Romulus and Remus put to death their great-uncle, Amulius).

Ron, the ebony spear of Prince Arthur.

> The temper of his sword, the tried Excalibor,
> The bigness and the length of Rone his noble spear,
> With Pridwin his great shield.
> Drayton, *Polyolbion*, iv. (1612).

Ronald (*Lord*), in love with Lady Clare, to whom he gave a lily-white doe. The day before the wedding nurse Alice told Lady Clare she was not "Lady Clare" at all, but her own child. On hearing this, she dressed herself as a peasant girl, and went to Lord Ronald to release him from his engagement. Lord Ronald replied, "If you are not the heiress born, we will be married to-morrow, and you shall still be Lady Clare."—Tennyson, *Lady Clare.*

Ronaldson (*Neil*), the old ranzelman of Jarlshof (ch. vii.).—Sir W. Scott, *The Pirate* (time William III.).

Rondib'ilis, the physician consulted by Panurge, on the knotty question, "whether he ought to marry, or let it alone."—Rabelais, *Pantagruel* (1545).

*** This question, which Panurge was perpetually asking every one, of course refers to the celibacy of the clergy.

Rondo (*The Father of the*), Jean Baptiste Davaux.

Rope of Ocnus (*A*), profitless labor. Ocnus was always twisting a rope with unwearied diligence, but an ass ate it as fast as it was twisted.

*** This allegory means that Ocnus worked hard to earn money, which his wife squandered by her extravagance.

The work of Penelopê's web was "never ending, still beginning," because Penelopê pulled out at night all that she had spun during the day. Her object was to defer doing what she abhorred but knew not how to avoid.

Roper (*Margaret*), was buried with the head of her father, Sir Thomas More, between her hands.

> Her who clasped in her last trance
> Her murdered father's head.
> Tennyson.

Roque (1 *syl.*), a blunt, kind-hearted old servitor to Donna Floranthe.—Colman, *The Mountaineers* (1793).

Romeo and Juliet in Friar Laurence's Cell

Karl Becker, Artist *Kohn, Engraver*

Friar Laurence

"So smile the heavens upon this holy act
That after-hours with sorrow chide us not.
Here comes the lady; O, so light a foot
Will ne'er wear out the everlasting flint."

Juliet

"Good even to my ghostly confessor!"

Friar Laurence

"Romeo shall thank thee, daughter, for us both."

Juliet

"As much to him, else are his thanks too much."

Romeo

"Ah, Juliet, if the measure of thy joy
Be heaped like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbor air, and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter."

Juliet

"My true love is grown to such excess
I cannot sum up half my sum of wealth."

Shakespeare's "Romeo and Juliet."

Romeo and Juliet by Peter Lawrence, CVII

ROMEO AND JULIET IN FRIAR LAURENCE'S CELL.

Roque Guinart, a freebooter, whose real name was Pedro Rocha Guinarda. He is introduced by Cervantês in *Don Quixote.*

Rosa, a village beauty, patronized by Lady Dedlock. She marries Mrs. Rouncewell's grandson.—C. Dickens, *Bleak House* (1853).

Rosabelle (3 *syl.*), the lady's-maid of Lady Geraldine. Rosabelle promised to marry L'Eclair, the orderly of Chevalier Florian.—W. Dimond, *The Foundling of the Forest.*

Rosalind (*i.e.* Rose Daniel), the shepherd lass who rejected Colin Clout (the poet Spenser) for Menalcas (John Florio, the lexicographer, 1579). Spenser was at the time in his twenty-sixth year. Being rejected by Rosalind, he did not marry till he was nearly 41, and then we are told that Elizabeth "was the name of his mother, queen and wife" (*Sonnet,* 74). In the *Faëry Queen,* "the country lass" (Rosalind) is introduced dancing with the Graces, and the poet says she is worthy to be the fourth (bk. vi. 10, 16). In 1595 appeared the *Epithala'mion,* in which the recent marriage is celebrated.—Ed. Spenser, *Shepheardes Calendar,* i., vi. (1579).

"Rosalinde" is an anagram for Rose Daniel, evidently a well-educated young lady of the north, and probably the "Lady Mirabella" of the *Faëry Queen,* vi. 7, 8. Spenser calls her "the widow's daughter of the glen" (ecl. iv.), supposed to be either Burnley or Colne, near Hurstwood, in Yorkshire. Ecl. i. is the plaint of Colin for the loss of Rosalind. Ecl. vi. is a dialogue between Colin and Hobbinol, his friend, in which Colin laments, and Hobbinol tries to comfort him. Ecl. xii. is a similar lament to ecl. i. Rose Daniel married John Florio, the lexicographer, the "Holofernês" of Shakespeare.

Rosalind, daughter of the banished duke who went to live in the forest of Arden. Rosalind was retained in her uncle's court as the companion of his daughter, Celia; but when the usurper banished her, Celia resolved to be her companion, and, for greater security, Rosalind dressed as a boy, and assumed the name of Ganymede, while Celia dressed as a peasant girl, and assumed the name of Aliēna. The two girls went to the forest of Arden, and lodged for a time in a hut; but they had not been long there when Orlando encountered them. Orlando and Rosalind had met before at a wrestling match, and the acquaintance was now renewed; Ganymede resumed her proper apparel, and the two were married, with the sanction of the duke.—Shakespeare, *As You Like It* (1598).

> Nor shall the griefs of Lear be alleviated, or the charms and wit of Rosalind be abated by time.—N. Drake, M.D., *Shakespeare and His Times,* ii. 554 (1817).

Rosaline, the niece of Capulet, with whom Romeo was in love before he saw Juliet. Mercutio calls her "a pale-hearted wench," and Romeo says she did not "grace for grace and love for love allow," like Juliet.—Shakespeare, *Romeo and Juliet* (1598).

*** Rosaline is frequently mentioned in the first act of the play, but is not one of the *dramatis personæ.*

Rosaline, a lady in attendance on the princess of France. A sharp wit was wedded to her will, and "two pitch balls were stuck in her face for eyes." Rosaline is called "a merry, nimble, stirring spirit." Biron, a lord in attendance on Ferdinand,

king of Navarre, proposes marriage to her, but she replies:

You must be purged first, your sins are raeked . . .
Therefore if you my favor mean to get,
A twelvemouth shall you spend, and never rest,
But seek the weary beds of people siek.
Shakespeare, *Love's Labor's Lost* (1594).

Rosalu'ra, the airy daughter of Nantolet, beloved by Belleur.—Beaumont and Fletcher, *The Wild-goose Chase* (1652).

Ros'amond (*The Fair*), Jane Clifford, daughter of Walter, Lord Clifford. The lady was loved, not wisely, but too well, by Henry II., who kept her for concealment in a labyrinth at Woodstock. Queen Eleanor compelled the frail fair one to swallow poison (1777).

She was the fayre daughter of Walter, Lord Clifford. . . . Henry made for her a house of wonderfull working, so that no man or woman might come to her. This house was named "Labyrinthus," and was wrought like unto a knot, in a garden called a maze. But the queen came to her by a clue of thredde, and so dealt with her that she lived not long after. She was buried at Godstow, in a house of nunnes, with these verses upon her tombe:

Hic jacet in tumba Rosa mundi,non Rosa munda;
Non redolet, sed olet, quæ redolere solet.

Here Rose the graced, not Rose the chaste, reposes;
The smell that rises is no smell of roses.

*** The subject has been a great favorite with poets. We have in English the following tragedies:—*The Complaint of Rosamond*, by S. Daniel (before 1619); *Henry II. . . . with the Death of Rosamond*, either Bancroft or Mountford (1693); *Rosamond*, by Addison (1706); *Henry and Rosamond*, by Hawkins (1749); *Fair Rosamond*, by Tennyson (1879). In Italian, *Rosmonda*, by Rucellai (1525). In Spanish, *Rosmunda*, by Gil y Zarate (1840). We have also *Rosamond*, an opera, by Dr. Arne (1733); and *Rosamonde*, a poem in French, by C. Briffaut (1813). Sir Walter Scott has introduced the beautiful soiled dove in two of his novels—*The Talisman* and *Woodstock.*

*** Dryden says her name was *Jane:*

Jane Clifford was her name, as books aver:
"Fair Rosamond" was but her *nom de guerre.*

We rede that in Englande was a king that had a coneubyne whose name was Rose, and for hir greate bewtye he cleped hir Rose à mounde (Rosa mundi), that is to say, Rose of the world, for him thought that she passed al wymen in bewtye.—R. Pynson (1493), subsequently printed by Wynken de Worde in 1496.

The *Rosemonde* of Alfieri is quite another person. (See ROSEMOND.)

Rosa'na, daughter of the Armenian queen who helped St. George to quench the seven lamps of the knight of the Black Castle.—R. Johnson, *The Seven Champions of Christendom*, ii. 8, 9 (1617).

Roscius (*Quintus*), the greatest of Roman actors (died B.C. 62).

What seene of death hath Roscius now to aet?
Shakespeare, 3 *Henry VI.* aet v. se. 6 (1592).

Roscius (*The British*), Thomas Betterton (1635–1710), and David Garrick (1716–1779).

*** The earl of Southampton says that Richard Burbage "is famous as our English Roscius" (1566–1619).

Roscius (*The Irish*), Spranger Barry, "The Silver Tongued" (1719–1777).

Roscius (*The Young*), William Henry West Betty, who, in 1803, made his *début* in London. He was about 12 years of age, and in fifty-six nights realized £34,000. He died, aged 84, in 1874.

Roscius of France (*The*), Michel Boyron or Baron (1653–1729).

Roscrana, daughter of Cormac, king of Ireland (grandfather of that Cormac murdered by Cairbar). Roscra'na is called "the blue-eyed and white-handed maid," and was "like a spirit of heaven, half folded in the skirt of a cloud." Subsequently she was the wife of Fingal, king of Morven, and mother of Ossian, "king of bards."—Ossian, *Temora*, vi.

*** Cormac, the father of Roscrana, was great-grandfather of that Cormac who was reigning when Swaran made his invasion. The line ran thus: (1) Cormac I., (2) Cairbre, his son, (3) Artho, his son, (4) Cormac II., father-in-law of Fingal.

Rose, "the gardener's daughter," a story of happy first love, told in later years by an old man who had, in his younger days, trifled with the passion of love; but, like St. Augustin, was always "loving to love" (*amans amāre*), and was at length heart-smitten with Rose, whom he married. (See ALICE.)—Tennyson, *The Gardener's Daughter.*

Rose. Sir John Mandeville says that a Jewish maid of Bethlehem (whom Southey names Zillah) was beloved by one Ham'uel, a brutish sot. Zillah rejected his suit, and Hamuel, in revenge, accused the maiden of offences for which she was condemned to be burned alive. When brought to the stake, the flames burnt Hamuel to a cinder, but did no harm to Zillah. There she stood, in a garden of roses, for the brands which had been kindled became red roses, and those which had not caught fire became white ones. These are the first roses that ever bloomed on earth since the loss of paradise.

> As the fyre began to brenne about hire, she made her preyeres to oure Lord . . . and anon was the fayer quenched and oute, and brondes that weren brennynge becomen white roseres . . . and theise werein the first roseres that ever ony man saughe.—Sir John Maundeville, *Voiage and Traivaile.*

Rose. According to Mussulman tradition, the rose is thus accounted for: When Mahomet took his journey to heaven, the sweat which fell on the earth from the prophet's forehead produced *White* roses, and that which fell from Al Borak' (the animal he rode) produced *yellow* ones.

Rose.

> The gentle name that shows
> Her love, her loveliness, and bloom
> (Her only epitaph a rose)
> Is growing on her tomb!
>
> John James Piatt, *Poems of House and Home* (1879).

Rose of Aragon (*The*), a drama by S. Knowles (1842). Olivia, daughter of Ruphi'no (a peasant), was married to Prince Alonzo of Aragon. The king would not recognize the match, but sent his son to the army, and made the cortez pass an act of divorce. A revolt having been organized, the king was dethroned, and Almagro was made regent. Almagro tried to marry Olivia, and to murder her father and brother, but the prince returning with the army made himself master of the city, Almagro died of poison, the marriage of the prince and peasant was recognized, the revolt was broken up, and order was restored.

Rose of Har'pocrate (3 *syl.*). Cupid gave Harpocrate a rose, to bribe him not to divulge the amours of his mother, Venus.

> Red as a rose of Harpocrate.
> E. B. Browning, *Isobel's Child*, iii.

Rose of Paradise. The roses which grew in paradise had no thorns. "Thorns and thistles" were unknown on earth till after the Fall (*Gen.* iii. 18). Both St. Am-

brose and St. Basil note that the roses in Eden had no thorns, and Milton says, in Eden bloomed "Flowers of all hue, and without thorn the rose."—*Paradise Lost*, iv. 256 (1665).

Rose of Raby, the mother of Richard III. This was Cicely, daughter of Ralph de Nevill of Raby, earl of Westmoreland.

Rose Vaughan. Lover of "Yone" Willoughby, in *The Amber Gods.* He has super-refined and poetical tastes; delights and revels in beauty, and until he met Yone had admired her gentle sister. The siren, Yone, sets herself to win him and succeeds. Marriage disenchants him and the knowledge of this maddens her into something akin to hatred. Yet she dies begging him to kiss her. "I am your Yone! I forgot a little while,—but I love you, Rose, Rose!"—Harriet Prescott Spofford, *The Amber Gods* (1863).

Rose of York, the heir and head of the York faction.

> When Warwick perished, Edmund de la Pole became the Rose of York, and if this foolish prince should be removed by death . . . his young and clever brother [*Richard*] would be raised to the rank of Rose of York.—W. H. Dixon, *Two Queens.*

Roses (*War of the*). The origin of this expression is thus given by Shakespeare:

> *Plant.* Let him that is a true-born gentleman . . .
> If he supposes that I have pleaded truth,
> From off this briar pluck a white rose with me.
> *Somerset.* Let him that is no coward, nor no flatterer,
> But dare maintain the party of the truth,
> Pluck a red rose from off this thorn with me.

Whereupon Warwick plucked a white rose and joined the Yorkists, while Suffolk plucked a red one and joined the Lancastrians.—Shakespeare, 1 *Henry VI.* act ii. sc. 4 (1589).

Rosemond, daughter of Cunimond, king of the Gepidæ. She was compelled to marry Alboin, king of the Lombards, who put her father to death A.D. 567. Alboin compelled her to drink from the skull of her own father, and Rosemond induced Peride'us (the secretary of Helmichild, her lover), to murder the wretch (573). She then married Helmichild, fled Ravenna, and sought to poison her second husband, that she might marry Longin, the exarch; but Helmichild, apprised of her intention, forced her to drink the mixture she had prepared for him. This lady is the heroine of Alfieri's tragedy called *Rosemonde* (1749–1803). (See ROSAMOND.)

Ro'sencrantz, a courtier in the court of Denmark, willing to sell or betray his friend and schoolfellow, Prince Hamlet, to please a king.—Shakespeare, *Hamlet* (1596).

Rosetta, the wicked sister of Brunetta and Blon'dina, the mothers of Cherry and Fairstar. She abetted the queen-mother in her wicked designs against the offspring of her two sisters, but, being found out, was imprisoned for life.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Fairstar," 1682).

Rosetta, a bright, laughing little coquette, who runs away from home because her father wants her to marry young Meadows, whom she has never seen. She enters the service of Justice Woodcock. Now, it so happens that Sir William Meadows wishes his son to marry Rosetta, whom he has never seen, and he also runs away from home, and under the name of

Dagobert with Rose and Blanche

Edward H. Corbould, Artist *George Sanders, Engraver*

ALONG a path trodden in the grass of the meadow, two girls, almost children, for they had just completed their fifteenth year, were riding on a white horse of medium size, seated upon a large saddle with a back to it, which easily took them both in, for their figures were slight and delicate.

A man of tall stature, with a sunburnt face and long grey moustache was leading the horse by the bridle, and ever and anon turned towards the girls with an air of solicitude at once respectful and paternal.

Sue's "Wandering Jew."

Dogbert with Rose and Blanche

Edmund H. Garland, Artist

DAGOBERT WITH ROSE AND BLANCHE.

Thomas becomes gardener to Justice Woodcock. Rosetta and young Meadows here fall in love with each other, and the wishes of the two fathers are accomplished. —Isaac Bickerstaff, *Love in a Village* (1763).

In 1786 Mrs. Billington made her *début* in "Rosetta," at once dazzling the town with the brilliancy of her vocalization and the flush of her beauty.—C. R. Leslie.

Rosetta [Belmont], daughter of Sir Robert Belmont. Rosetta is high-spirited, witty, confident, and of good spirits. "If you told her a merry story, she would sigh; if a mournful one, she would laugh. For *yes* she would say 'no,' and for *no*, 'yes.'" She is in love with Colonel Raymond, but shows her love by teasing him, and Colonel Raymond is afraid of the capricious beauty.—Edward Moore, *The Foundling* (1748).

Rosiclear and Donzel del Phebo, the heroine and hero of the *Mirror of Knighthood*, a mediæval romance.

Rosinan'te (4 *syl.*), the steed of Don Quixote. The name implies "that the horse had risen from a mean condition to the highest honor a steed could achieve, for it was once a cart-horse, and was elevated into the charger of a knight-errant."—Cervantes, *Don Quixote*, I. ii. 1 (1605).

Rosinante was admirably drawn, so lean, lank, meagre, drooping, sharp-backed, and raw-boned, as to excite much curiosity and mirth.—Pt. I. ii. 1.

Rosiphele (3 *syl.*), princess of Armenia; of surpassing beauty, but insensible to love. She is made to submit to the yoke of Cupid, by a vision which befalls her on a May-day ramble. — Gower, *Confessio Amantis* (1393).

Rosmonda, a tragedy in Italian, by John R. Ruccellai (1525). This is one of the first regular tragedies of modern times. *Sophonisba*, by Trissino, preceded it, being produced in 1514, and performed in 1515.

Rosny (*Sabina*), the young wife of Lord Sensitive. "Of noble parents, who perished under the axe in France." The young orphan, "as much to be admired for her virtues, as to be pitied for her misfortunes," fled to Padua, where she met Lord Sensitive.—Cumberland, *First Love* (1796).

Ross (*Lord*), an officer in the king's army, under the duke of Monmouth.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Ross (*The Man of*), John Kyrle, of Whitehouse, in Gloucestershire. So called because he resided in the village of Ross, Herefordshire. Kyrle was a man of unbounded benevolence, and beloved by all who knew him.

*** Pope celebrates him in his *Moral Essays*, iii. (1709).

Rosse (2 *syl.*), the sword which the dwarf Elberich gave to Otwit, king of Lombardy. It was so keen that it left no gap where it cut.

Balmung, the sword forged by Wieland, and given to Siegfried, was so keen that it clove Amilias in two without his knowing it, but when he attempted to move he fell asunder.

This sword to thee I give; it is all bright of hue,
Whatever it may cleave, no gap will there ensue.
From Almari I brought it, and Rossê is its name.
The Heldenbuch.

Rostocostojambedanesse (*M. N.*), author of *After Beef, Mustard.* — Rabelais, *Pantagruel*, ii. 7 (1533).

Rothmar, chief of Tromlo. He attacked the vassal kingdom of Croma, while the under-king, Crothar, was blind with age, resolving to annex it to his own dominion. Crothar's son, Fovar-Gormo, attacked the invader, but was defeated and slain. Not many days after, Ossian (one of the sons of Fingal) arrived with succors, renewed the battle, defeated the victorious army, and slew the invader.—Ossian, *Croma.*

Rothsay (*The duke of*), prince Robert, eldest son of Robert III. of Scotland.

Margaret, duchess of Rothsay.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Rou (*Le Roman de*), a metrical and mythical history, in Norman-French, of the dukes of Normandy, from Rollo downwards, by Robert Wace (author of *Le Brut*).

*** Rou', that is, *Roul*, the same as Rollo.

Roubigné (*Julie de*), the heroine and title of a novel by Henry Mackenzie (1783).

Rougedragon (*Lady Rachel*), the former guardian of Lilias Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

Rouncewell (*Mrs.*), housekeeper at Chesney Wold to Lord and Lady Dedlock, to whom she is most faithfully attached. —C Dickens, *Bleak House* (1823).

Round Table (*The*), a table made at Carduel, by Merlin, for Uther, the pendragon. Uther gave it to King Leodegraunce, of Camelyard, and when Arthur married Guinever (the daughter of Leodegraunce), he received the table with a hundred knights as a wedding present (pt. i. 45). The table would seat 150 knights (pt. iii. 36), and each seat was appropriated. One of them was called the "Siege Perilous," because it was fatal for any one to sit therein, except the knight who was destined to achieve the Holy Graal (pt. iii. 32). King Arthur instituted an order of knighthood called "the knights of the Round Table," the chief of whom were Sir Launcelot, Sir Tristram, and Sir Lamerock, or Lamorake. The "Siege Perilous" was reserved for Sir Galahad, the son of Sir Launcelot by Elaine.—Sir T. Malory, *History of Prince Arthur* (1470).

*** There is a table shown at Winchester, as "Arthur's Round Table," but it corresponds in no respect with the Round Table described in the *History of Prince Arthur.* Round Tables are not unusual, as Dr. Percy has shown, with other kings in the times of chivalry. Thus, the king of Ireland, father of Christabelle, had his "knights of the Round Table."—See "Sir Cauline," in Percy's *Reliques.*

In the eighth year of Edward I., Roger de Mortimer established at Kenilworth, a Round Table for "the encouragement of military pastimes." Some seventy years later, Edward III. had his Round Table at Windsor; it was 200 feet in diameter.

Rousseau (*Jean Jacques*) used to say that all fables which ascribe speech and reason to dumb animals ought to be withheld from children, as being only vehicles of deception.

> I shall not ask Jean Jacques Rousseau
> If birds confabulate or no;
> 'Tis clear that they were always able
> To hold discourse—at least in fable.
> Cowper, *Pairing-Time Anticipated* (1782).

Roustam or **Rostam,** the Persian Herculês. He was the son of Zal, and a descendant of Djamshid. At one time Rous-

tam killed 1000 Tartars at a blow; he slew dragons, overcame devils, captured cities, and performed other marvellous exploits. This mighty man of strength fell into disgrace for refusing to receive the doctrines of Zoroaster, and died by the hand of one of his brothers named Scheghad (sixth century B.C.).

Routledge (*Harold*). First love of *Lilian Westbrook*, in *The Banker's Daughter*. They have a lover's quarrel and separate. Lilian, to save her father from poverty, marries another man. Meeting Harold in after years, her love revives. When he challenges a Frenchman who has spoken lightly of her, she follows him to the field in time to receive his last breath and sob in his ear—"I have loved you—you only—from the first."—Bronson Howard, *The Banker's Daughter*, (1878).

Rover, a dissolute young spark, who set off vice "as naughty but yet nice."—Mrs. Behn, *The Rover* (1680).

William Mountford [1660–1692] had so much in him of the agreeable, that when he played "The Rover," it was remarked by many, and particularly by Queen Mary, that it was dangerous to see him act—he made vice so alluring.—C. Dibdin, *History of the Stage*.

Rovewell (*Captain*), in love with Arethusa, daughter of Argus. The lady's father wanted her to marry Squire Cuckoo, who had a large estate; but Arethusa contrived to have her own way and marry Captain Rovewell, who turned out to be the son of Ned Worthy, who gave the bridegroom £30,000.—Carey, *Contrivances* (1715).

Rowe (*Nicholas*), poet-laureate (1673, 1714–1718). The monument in Westminster Abbey to this poet was by Rysbrack.

Rowena (*The lady*), of Hargettstanstede, a ward of Cedric the Saxon, of Rotherwood. She marries Ivanhoe.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Rowland (*Childe*), youngest brother of Helen. Under the guidance of Merlin, he undertook to bring back his sister from elf-land, whither the fairies had carried her, and he succeeded in his perilous exploit.—*An Ancient Scotch Ballad*.

Rowland for an Oliver (*A*), a tit for tat; getting as good as you gave. Rowland (or Roland) and Oliver were two of Charlemagne's paladins, so much alike in prowess and exploits that they might be described as "fortemque Gyan, fortemque Cloanthum" (*Æneid*, i. 222).

Och! Mrs. Mustard-pot, have you found a Rowland for your Oliver at last?—T. Knight, *The Honest Thieves*.

Rowley, one of the retainers of Julia Avenel (2 *syl.*).—Sir W. Scott, *The Monastery* (time, Elizabeth).

Rowley (*Master*), formerly steward of Mr. Surface, Sr., the friend of Charles Surface, and the *fidus Achātēs* of Sir Oliver Surface, the rich uncle.—Sheridan, *School for Scandal* (1777).

Rowley (*Thomas*), the hypothetical priest of Bristol, said by Chatterton to have lived in the reigns of Henry VI. and Edward IV., and to have written certain poems, of which Chatterton himself was the author.

Rowley Overdees, a highwayman.—Sir W. Scott, *Guy Mannering* (time, George II.).

Roxa'na, daughter of Oxyartês of Bac-

tria, and wife or concubine of Alexander the Great. Proud, imperious, and relentless, she loved Alexander with a madness of love; and being jealous of Statīra, daughter of King Darius, and wife of Alexander, she stabbed her and slew her. —N. Lee, *Alexander the Great* (1678).

So now am I as great as the famed Alexander; but my dear Statīra and Roxana, don't exert yourselves so much about me.—Mrs. Centlivre, *The Wonder*, iii. 1 (1714).

Roxa'na and Stati'ra. Dr. Doran says that Peg Woffington (as "Roxana"), jealous of Mrs. Bellamy (as "Statira") because she was better dressed, pulled her to the floor when she left the stage, and pummeled her with the handle of her dagger, screaming as she did so:

Nor he, nor heaven, shall shield thee from my justice.
Die, sorceress, die! and all my wrongs die with thee?

Table Traits.

Campbell tells a very similar story of Mrs. Barry ("Roxana") and Miss Boutwell ("Statira"). The stage-manager had given to Miss Boutwell a lace veil, and Mrs. Barry, out of jealousy, actually stabbed her rival in acting, and the dagger went a quarter of an inch through the stays into the flesh.

Royal Mottoes or LEGENDS.

Dieu et mon droit, Richard I.
Honi soit qui mal y pense, Edward III.
Semper eadem, Elizabeth and Anne.
Je maintiendrai, William III.

Royal Style of Address.

"My Liege," the usual style till the Lancastrian usurpation.

"Your Grace," Henry IV.

"Your Excellent Grace," Henry VI.

"Most High and Mighty Prince," Edward IV.

"Your Highness," Henry VII.

"Your Majesty," Henry VIII. So addressed in 1520, by François I.

"The King's Sacred Majesty," James I.

"Your Most Excellent Majesty," Charles II.

"Your Most Gracious Majesty," the present style.

Royal Titles.

WILLIAM I. called himself "Rex Anglorum, comes Normannorum et Cinomanentium."

WILLIAM II. called himself "Rex Anglorum," or "Monarchicus Britanniæ."

HENRY I. called himself "Rex Anglorum et dux Normannorum." Subsequent to 1106 we find "Dei gratia" introduced in charters.

HENRY II. called himself "Rex Anglorum, et dux Normanuorum et Aquitannorum, et comes Andegavorum;" or "Rex Angliæ, dux Normanniæ et Aquitaniæ, et comes Andegaviæ."

RICHARD I. began his charters with "Dei gratia, rex Angliæ, et dux Normaniæ et Aquitaniæ, et comes Andegaviæ."

JOHN headed his charters with "Johannes, D. G. rex Angliæ, dominus Hiberniæ, dux Normanniæ et Aquitaniæ, et comes Andegaviæ." Instead of "Hiberniæ" we sometimes find "Iberniæ," and sometimes "Yberniæ."

HENRY III. followed the style of his father till October, 1259, when he adopted the form "D.G. rex Angliæ, dominus Hiberniæ, et dux Aquitaniæ."

EDWARD I. adopted the latter style. So did Edward II. till 1326, when he used the form "Rex Angliæ et dominus Hiberniæ." Edward I. for thirteen years headed his charters with "Edwardus, Dei gratia rex Angliæ, dominus Hiberniæ, et dux Aquitaniæ." But after 1337 the form ran thus: "Edwardus, D.G. rex Angliæ et Franciæ, dominus Hiberniæ, et dux Aquitaniæ;" and sometimes "Franciæ" stands before "Angliæ."

RICHARD II. began thus: "Richardus, D.G. rex Angliæ et Franciæ, et dominus Hiberniæ."

HENRY IV. continued the same style. So did HENRY V. till 1420, after which date he adopted the form, "Henricus, D.G. rex Angliæ, hæres et regens Franciæ, et dominus Hiberniæ."

HENRY VI. began, "Henricus, D.G. rex Angliæ et Franciæ, et dominus Hiberniæ."

EDWARD IV., EDWARD V., RICHARD III., HENRY VII. continued the same style.

Numa Roumestan

Emile Bayard, Artist — *Bellenger, Engraver*

NUMA ROUMESTAN, the deputy, attends a fête given in his honor at his native town of Aix, in Provence. The tambourine and flute-player Valmajour leads the people in the farandole.

"'Look above,' said Roumestan, all at once.

"It was the head of the line of dancers pouring in between the arches of the first story, while the tambourinist and the last dancers of the farandole were still moving about in the circle. On the way the winding procession was made longer by all those whom the rhythm led as by force to follow it.

"The farandole mounted higher and higher until it reached the topmost galleries, where the sun still gilded the upper edge with a line of tawny light. The long line of grave dancers, moving on, became now a succession of delicate silhouettes defined against the open arches in the warm vibrating air of this declining July day, and now formed against the old stone of the piers an animated bas-relief, such as projects from the crumbling front of antique temples."

Daudet's "Numa Roumestan."

V

NUMA ROUMESTAN.

From HENRY VIII. (1521) to GEORGE III. (1800) the royal style and title was "* by the grace of God, of Great Britain, France and Ireland, king, Defender of the Faith."

From GEORGE III. (1800) to the present day it has been, "* by the grace of God, of the United Kingdom of Great Britain and Ireland, king, Defender of the Faith."

Ru'bezahl, Number Nip, a famous mountain-spirit of Germany corresponding to our Puck.

Rubi, one of the cherubs or spirits of wisdom who was with Eve in Paradise. He loved Liris, who was young, proud, and most eager for knowledge. She asked her angel lover to let her see him in his full glory; so Rubi came to her in his cherubic splendor. Liris, rushing into his arms, was burnt to ashes; and the kiss she gave him became a brand upon his forehead, which shot unceasing agony into his brain.—T. Moore, *Loves of the Angels*, ii. (1822).

Ru'bicon (*Napoleon's*), Moscow. The invasion of Moscow was the beginning of Napoleon's fall.

Thou, Rome, who saw'st thy Cæsar's deeds outdone!
Alas! why passed he [*Napoleon*] too the Rubicon . . .
Moscow! thou limit of his long career,
For which rude Charles had wept his frozen tear.

Byron, *Age of Bronze*, v. (1821).

*** Charles XII. of Sweden formed the resolution of humbling Peter the Great (1709).

Rubo'nax, a man who hanged himself from mortification and annoyance at some verses written upon him by a poet.—Sir P. Sidney, *Defence of Poesie* (1595).

Rubrick (*The Rev. Mr.*), chaplain to the baron of Bradwardine.—Sir W. Scott, *Waverley* (time, George II.).

Ruby (*Lady*), the young widow of Lord Ruby. Her "first love" was Frederick Mowbray, and when a widow she married him. She is described as "young, blooming and wealthy, fresh and fine as a daisy."—Cumberland, *First Love* (1796).

Rucellai (*John*), *i.e.* Oricellarius, poet (1475–1525), son of Bernard Rucellai, of Florence, historian and diplomatist.

As hath been said by Rucellai.
Longfellow, *The Wayside Inn* (prelude, 1863).

Ruddymane (3 *syl.*), the name given by Sir Guyon to the babe rescued from Amavia, who had stabbed herself in grief at the death of her husband. So called because:

. . . in her streaming blood he [*the infant*] did embay his little hands.

Spenser, *Faëry Queen*, ii. 1, 3 (1590).

Rudge (*Barnaby*), a half-witted young man of three and twenty years old; rather spare, of a fair height and strong make. His hair, of which he had a great profusion, was red and hung in disorder about his face and shoulders. His face was pale, his eyes glassy and protruding. His dress was green, clumsily trimmed here and there with gaudy lace. A pair of tawdry ruffles dangled at his wrists, while his throat was nearly bare. His hat was ornamented with a cluster of peacock's feathers, limp, broken, and trailing down his back. Girded to his side was the steel hilt of an old sword, without blade or scabbard; and a few knee-ribbons completed his attire. He had a large raven named Grip, which he carried at his back in a basket, a most knowing imp, which used to cry out in a hoarse voice, "Hal-

loa!" "I'm a devil!" "Never say die!" "Polly, put the kettle on!"

Barnaby joined the Gordon rioters for the proud pleasure of carrying a flag and wearing a blue bow. He was arrested and lodged in Newgate, from whence he made his escape, with other prisoners, when the jail was burnt down by the rioters; but both he and his father and Hugh, being betrayed by Dennis, the hangman, were recaptured, brought to trial, and condemned to death, but by the influence of *Gabriel Varden*, the locksmith, the poor half-witted lad was reprieved, and lived the rest of his life with his mother in a cottage and garden near the Maypole.

Here he lived, tending the poultry and the cattle, working in a garden of his own, and helping every one. He was known to every bird and beast about the place, and had a name for every one. Never was there a lighter-hearted husbandman, a creature more popular with young and old, a blither and more happy soul than Barnaby.—Ch. lxxxii.

Mr. Rudge, the father of Barnaby, supposed to have been murdered the same night as Mr. Haredale, to whom he was steward. The fact is that Rudge himself was the murderer both of Mr. Haredale and also of his faithful servant, to whom the crime was falsely attributed. After the murder, he was seen by many haunting the locality, and was supposed to be a ghost. He joined the Gordon rioters when they attacked and burnt to the ground the house of Mr. Haredale, the son of the murdered man, and being arrested (ch. lvi.), was sent to Newgate, but made his escape with the other prisoners when it was burnt down by the rioters. Being betrayed by Dennis, he was brought to trial for murder, but we are not told if he was executed (ch. lxxiii.). His name is not mentioned again, and probably he suffered death.

Mrs. [*Mary*] *Rudge*, mother of Barnaby, and very like him, "but where in his face there was wildness and vacancy, in hers there was the patient composure of long effort and quiet resignation." She was a widow. Her husband (steward at the Warren), who murdered his master, Mr. Haredale, and his servant, told her of his deed of blood a little before the birth of Barnaby, and the woman's face ever after inspired terror. It was thought for many years that Rudge had been murdered in defending his master, and Mrs. Rudge was allowed a pension by Mr. Haredale, son and heir of the murdered man. This pension she subsequently refused to take. After the reprieve of Barnaby, Mrs. Rudge lived with him in a cottage near the Maypole, and her last days were her happiest. C. Dickens, *Barnaby Rudge* (1841).

Ru'diger, a wealthy Hun, liegeman of Etzel, sent to conduct Kriemhild to Hungary. When Günther and his suite went to visit Kriemhild, Rudiger entertained them all most hospitably, and gave his daughter in marriage to Giselher (Kriemhild's brother). In the broil which ensued, Rudiger was killed fighting against Gernot, but Gernot dropped down dead at the same moment, "each by the other slain." —*Nibelungen Lied* (by the minnesingers, 1210).

Rudiger, a knight who came to Waldhurst in a boat drawn by a swan. Margaret fell in love with him. At every tournament he bore off the prize, and in everything excelled the youths about him. Margaret became his wife. A child was born. On the christening day, Rudiger carried it along the banks of the Rhine, and nothing that Margaret said could prevail on him to go home. Presently, the swan and boat came in sight, and carried all three to a desolate place, where

was a deep cavern. Rudiger got on shore, still holding the babe, and Margaret followed. They reached the cave, two giant arms clasped Rudiger, Margaret sprang forward and seized the infant, but Rudiger was never seen more.—R. Southey, *Rudiger* (a ballad from Thomas Heywood's notes).

Rufus (or *the Red*), William II. of England (1057, 1087–1100).

Rugby, servant to Dr. Caius, in *Merry Wives of Windsor*, by Shakespeare.

Rugg, (*Mr.*) a lawyer living at Pentonville. A red-haired man, who wore a hat with a high crown and narrow brim. Mr. Pancks employed him to settle the business pertaining to the estate which had long lain unclaimed, to which Mr. Dorrit was heir-at-law. Mr. Rugg delighted in legal difficulties as much as a housewife in her jams and preserves.—C. Dickens, *Little Dorrit* (1857).

Ruggie'ro, a young Saracen knight, born of Christian parents. He fell in love with Bradamant (sister of Rinaldo), whom he ultimately married. Ruggiero is especially noted for possessing a hippogriff, or winged horse, and a shield of such dazzling splendor that it blinded those who looked on it. He threw away this shield into a well, because it enabled him to win victory too cheaply.—*Orlando Innamarato* (1495), and *Orlando Furioso* (1516).

Rukenaw (*Dame*), the ape's wife, in the beast-epic called *Reynard the Fox* (1498).

Rule a Wife and Have a Wife, a comedy by Beaumont and Fletcher (1640). Donna Margaritta, a lady of great wealth, wishes to marry in order to mask her intrigues, and seeks for a husband a man without spirit, whom she can mould to her will. Leon, the brother of Altea, is selected as the "softest fool in Spain," and the marriage takes place. After marriage, Leon shows himself firm, courageous, high-minded, but most affectionate. He "rules his wife" and her household with a masterly hand, wins the respect of every one, and the wife, wholly reclaimed, "loves, honors, and obeys" him.

Rumolt, the chief cook of Prince Günther of Burgundy.—*Nibelungen Lied*, 800 (1210).

Rumpelstilzchen [*Rumple.stiltz.skin*], an irritable, deformed dwarf. He aided a miller's daughter, who had been enjoined by the king to spin straw into gold; and the condition he made with her for this service, was that she should give him for wife her first daughter. The miller's daughter married the king, and when her first daughter was born, the mother grieved so bitterly that the dwarf consented to absolve her of her promise, if, within three days she could find out his name. The first day passed, but the secret was not discovered; the second passed with no better success; but on the third day, some of the queen's servants heard a strange voice singing:

> Little dreams my dainty dame
> Rumpelstilzchen is my name.

The queen, being told thereof, saved her child, and the dwarf killed himself from rage.—*German Popular Stories.*

Runa, the dog of Argon and Ruro, sons of Annir, king of Inis-Thona, an island of Scandinavia.—Ossian, *The War of Inis-Thorna.*

Runners.

1. Iphiclês, son of Phylakos and Klymĕnê. Hesiod says he could run over ears of corn without bending the stems; and Demarātos says he could run on the surface of the sea.—*Argonauts*, i. 60.

2. Camilla, queen of the Volsci, was so swift of foot that she could run over standing corn, without bending the ears, and over the sea without wetting her feet.—Virgil, *Æneid*, vii. 303; xi. 433.

> Not so when swift Camilla scours the plain,
> Flies o'er th' unbending corn, and skims along the main.
>
> Pope.

3. Lădas, the swift runner of King Alexander. He ran so fast that he never left a foot-print on the ground.

4. Phidippĭdês, a professional courier, ran from Athens to Sparta (150 miles) in two days.

5 Theagĕnês, a native of Thasos, was noted for his swiftness of foot.

*** The Greek hemerodromos would run from twenty to thirty-six leagues in a day.

Runnymede, the *nom de plume* of Benj. Disraeli, in the *Times* (1805–1881).

Rupert, *i.e.* Major Roselheim, the betrothed of Meeta, "the maid of Mariendorpt."—S. Knowles, *The Maid of Mariendorpt* (1838).

Rupert (*Prince*), in the service of Charles II. Introduced by Sir W. Scott, in three of his novels.—*Woodstock*, *Legend of Montrose*, and *Peveril of the Peak.*

Rupert (*Sir*), in love with Catharine.—S. Knowles, *Love* (1840).

Rupert of Debate. Edward Geoffrey, earl of Derby, when he was Mr. Stanley, was so called by Lord Lytton (1799–1869).

Rupert Clare. Desperate lover, who skates with "handsome Madge" straight toward the rotten ice. Seeing their danger and his revengeful resolve, she shrieks out the name of her betrothed who, unknown to her and the rejected suitor, has followed them. "He hurls himself upon the pair," and reseues his affianced.

> "The lovers stand with heart to heart,
> 'No more,' they cry, 'no more to part!"
> But still along the lone lagoon
> The steel skates ring a ghostly tune,
> And in the moonlight, pale and cold,
> The panting lovers still behold
> The self-appointed sacrifice
> Skating toward the rotten ice!"
> Fitz-James O'Brien, *Poems and Stories.*

Rush (*Friar*), a house-spirit, sent from the infernal regions in the seventeenth century to keep the monks and friars in the same state of wickedness they then were.

*** The legends of this roistering friar are of German origin. (*Bruder Rausch* means "Brother Tipple.")

Milton confounds "Jack-o'-Lantern" with Friar Rush. The latter was not a *field bogie* at all, and was never called "Jaek." Probably Milton meant a friar with a rush-[light]." Sir Walter Scott also falls into the same error:

> Better we had thro' mire and bush
> Been lantern-led by Friar Rush.
> *Marmion* (1808).

Rusil'la, mother of Roderick, the last of the Goths, and wife of Theodofred, rightful heir to the Spanish throne.—Southey, *Roderick, etc.* (1814).

Rusport (*Lady*), second wife of Sir Stephen Rusport, a City knight, and step-

Ruggiero on the Hippogriff

Gustave Doré, Artist *A. Doms, Engraver*

"I MUST now tell you that Ruggiero, the greatest of all the infidel warriors, had been presented by his guardian, the magician Atlantes, with two wonderful gifts: the one a shield of dazzling metal which blinded and overthrew every one that looked at it, and the other an animal which combined the bird with the quadruped, and was called the Hippogriff, or Griffin-horse. It had the plumage, the wings, head, beak and front legs of a griffin, and the rest like a horse. It was not made by enchantment, but was a creature of a natural kind found, but very rarely, in the Riphæan mountains far on the other side of the Frozen Sea. With this gift, high mounted in the air, the young ward of Atlantes was now making the grandest of grand tours."

Ariosto's "Orlando Furioso" (Leigh Hunt's Paraphrase).

Ruggiero discovers Angelica chained to the rock and rescues her from the sea-monster.

RUGGIERO ON THE HIPPOGRIFF.

mother of Charlotte Rusport. Very proud, very mean, very dogmatical, and very vain. Without one spark of generosity or loving charity in her composition. She bribes her lawyer to destroy a will, but is thwarted in her dishonesty. Lady Rusport has a *tendresse* for Major O'Flaherty; but the major discovers the villainy of the old woman, and escapes from this Scylla.

Charlotte Rusport, step-daughter of Lady Rusport. An amiable, ingenuous, animated, handsome girl, in love with her cousin, Charles Dudley, whom she marries.—R. Cumberland, *The West Indian* (1771).

Russet (*Mr.*), the choleric old father of Harriot, on whom he dotes. He is so self-willed that he will not listen to reason, and has set his mind on his daughter marrying Sir Harry Beagle. She marries, however, Mr. Oakly.—(See Harriot.)—George Colman, *The Jealous Wife* (1761).

Russian Byron (*The*), Alexander Sergeiwitch Pushkin (1799–1837).

Russian History (*The Father of*), Nestor, a monk of Kiev. His *Chronicle* includes the years between 862 and 1116 (twelfth century).

Russian Murat (*The*), Michael Miloradowith (1770–1820).

Rust (*Martin*), an absurd old antiquary. "He likes no coins but those which have no head on them." He took a fancy to Juliet, the niece of Sir Thomas Lofty, but preferred his "Ænēas, his precious relic of Troy," to the living beauty; and Juliet preferred Richard Bever to Mr. Rust; so matters were soon amicably adjusted.—Foote, *The Patron* (1764).

Rustam, chief of the Persian mythical heroes, son of Zâl "the Fair," king of India, and regular descendant of Benjamin, the beloved son of Jacob, the patriarch. He delivered King Caïcāus (4 *syl.*) from prison, but afterwards fell into disgrace because he refused to embrace the religious system of Zoroaster. Caïcaus sent his son, Asfendiar (or Isfendiar) to convert him, and, as persuasion availed nothing, the logic of single combat was resorted to. The fight lasted two days, and then Rustam discovered that Asfendiar bore a "charmed life," proof against all wounds. The valor of these two heroes is proverbial, and the Persian romances are full of their deeds of fight.

Rustam's Horse, Reksh. — Chardin, *Travels* (1686–1711).

In Matthew Arnold's poem, *Sohrab and Rustum*, Rustum fights with and overcomes Sohrab, and finds too late that he has slain his own son.

Rustam, son of Tamur, king of Persia. He had a trial of strength with Rustam, son of Zâl, which was to pull away from his adversary an iron ring. The combat was never decided, for Rustam could no more conquer Rustam than Roland could overcome Oliver.—Chardin, *Travels* (1686–1711).

Rusticus's Pig, the pig on which Rusticus fed daily, but which never diminished.

Two Christians, travelling in Poland, . . . came to the door of Rustĭcus, a heathen peasant, who had killed a fat hog to celebrate the birth of a son. The pilgrims, being invited to partake of the feast, pronounced a blessing on what was left, which *never diminished in size or weight* from

that moment, though all the family fed on it freely every day.—J. Brady, *Clavis Calendaria*, 183.

This, of course, is a parallelism to Elijah's miracle (1 *Kings* xvii. 11–16).

Rut (*Doctor*), in *The Magnetic Lady*, by Ben Jonson (1632).

Ruth, the friend of Arabella, an heiress, and ward of Justice Day. Ruth also is an orphan, the daughter of Sir Basil Thoroughgood, who died when she was two years old, leaving Justice Day trustee. Justice Day takes the estates, and brings up Ruth as his own daughter. Colonel Careless is her accepted *amé de cœur*.—T. Knight, *The Honest Thieves*.

Ruthven (*Lord*), one of the embassy from Queen Elizabeth to Mary Queen of Scots.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Rutil'io, a merry gentleman, brother of Arnoldo.—Beaumont and Fletcher, *The Custom of the Country* (1647).

Rutland (*The Countess of*), wife of the earl of Essex, whom he married when he started for Ireland. The queen knew not of the marriage, and was heart-broken when she heard of it.—Henry Jones, *The Earl of Essex* (1745).

Rutland (*The duchess of*), of the court of Queen Elizabeth.—Sir W. Scott, *Kenilworth* (time Elizabeth).

Rutledge (*Archie*), constable at Osbaldistone Hall. Sir W. Scott, *Rob Roy* (time, George I.).

Rutledge (*Job*), a smuggler.—Sir W. Scott, *Redgauntlet* (time, George III.).

Rut'terkin, name of a cat, the spirit of a witch, sent at one time to torment the countess of Rutland (sixteenth century).

Ruy'dera, a duenna who had seven daughters and two nieces. They were imprisoned for 500 years in the cavern of Montesi'nos, in La Mancha, of Spain. Their ceaseless weeping stirred the compassion of Merlin, who converted them into lakes in the same province.—Cervantes, *Don Quixote*, II. ii. 6 (1615).

Rycnce (*Sir*), king of Wales, Ireland, and many of the isles. When Arthur first mounted the throne, King Rycnce, in scorn, sent a messenger to say "he had purfled a mantel with the beards of kings; but the mantel lacked one more beard to complete the lining, and he requested Arthur to send his beard by the messenger, or else he would come and take head and beard too." Part of the insolence was in this: Arthur at the time was too young to have a beard at all; and he made answer, "Tell your master, my beard at present is all too young for purfling; but I have an arm quite strong enough to drag him hither, unless he comes without delay to do me homage." By the advice of Merlin, the two brothers, Balin and Balan, set upon the insolent king, on his way to Lady De Vauce, overthrew him, slew "more than forty of his men, and the remnant fled." King Rycnce craved for mercy; so "they laid him on a horse-litter, and sent him captive to King Arthur."—Sir T. Malory, *History of Prince Arthur*, i. 24, 34 (1470).

Rymar (*Mr. Robert*), poet at the Spa.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Ryno, youngest of the sons of Fingal, king of Morven. He fell in the battle

of Lena between the Norsemen led by Swaran and the Irish led by Fingal.

"Rest!" said Fingal; "youngest of my sons, rest! Rest, O Ryno, on Lena! We, too, shall be no more. Warriors must one day fall."—Ossian, *Fingal*, v.

Ryparog'rapher of Wits, Rabelais (1495–1553).

*** Greek, *rupăros* ("foul, nasty"). Pliny calls Pyrĭcus the painter a "ryparographer."

Rython, a giant of Brittany, slain by King Arthur. (See Ritho.)

Rython, the mighty giant, slain,
By his good brand relieved Bretagne.
Sir W. Scott, *Bridal of Triermain*, ii. 11 (1813).

SAADI or **Sadi,** the Persian poet, called "The Nightingale of a Thousand Songs." His poems are *The Gulistan* or "Garden of Roses," *The Boston* or "Garden of Fruits," and *The Pend Nâmeh*, a moral poem. Saadi (1184–1263) was one of the "Four Monarchs of Eloquence."

Saba or **Zaba** (*The Queen of*), called Balkis. She came to the court of Solomon, and had by him a son named Melech. This queen of Ethiopia or Abyssinia is sometimes called Maqueda.—Zaga Zabo, *Ap. Damian. a Goes.*

The *Korân* (ch. xxvii.) tells us that Solomon summoned before him all the birds to the valley of ants, but the lapwing did not put in an appearance. Solomon was angry, and was about to issue an order of death, when the bird presented itself, saying, "I come from Saba, where I found a queen reigning in great magnificence, but she and her subjects worship the sun." On hearing this, Solomon sent back the lapwing to Saba with a letter, which the bird was to drop at the foot of the queen, commanding her to come at once, submit herself unto him, and accept from him the "true religion." So she came in great state, with a train of 500 slaves of each sex, bearing 500 "bricks of solid gold," a crown, and sundry other presents.

Sabbath-Breakers. The fish of the Red Sea used to come ashore on the eve of the Sabbath, to tempt the Jews to violate the day of rest. The offenders at length became so numerous that David, to deter others, turned the fish into apes.—Jallâlo'ddin.—*Al Zamakh.*

Sabellan Song, incantation. The Sabelli or Samnites were noted for their magic art and incantations.

Sabine (*The*). Numa, the Sabine, was taught the way to govern by Egĕrĭe, one of the Camēnæ (prophetic nymphs of ancient Italy). He used to meet her in a grove, in which was a well, afterwards dedicated by him to the Camenæ.

Our statues—she
That taught the Sabine how to rule.
Tennyson, *The Princess*, ii. (1830).

Sablonnière (*La*), the Tuilleries. The word means the "sand-pit." The *tuilleries* means the "tile-works." Nicolas de Neuville, in the fifteenth century, built a mansion in the vicinity, which he called the "Hotel des Tuilleries," and François I. bought the property for his mother in 1518.

Sabra, daughter of Ptolemy, king of Egypt. She was rescued by St. George from the hands of a giant, and ultimately married her deliverer. Sabra had three sons at a birth: Guy, Alexander, and David.

Here come I, St. George, the valiant man,
With naked sword and spear in han',
Who fought the dragon and brought him to slaughter,
And won fair Sabra thus, the king of Egypt's daughter.
Notes and Queries, December 21, 1878.

Sabreur (*Le Beau*), Joachim Murat (1767–1815).

Sab'rin, Sabre, or **Sabri'na,** the Severn, daughter of Locrine (son of Brute) and his concubine, Estrildis. His queen, Guendolen, vowed vengeance, and, having assembled an army, made war upon Locrine, who was slain. Guendolen now assumed the government, and commanded Estrildis and Sabrin to be cast into a river, since then called the Severn. —Geoffrey of Monmouth, *British History*, ii. 5 (1142).

(An exqusite description of Sabine, sitting in state as a queen, is given in the opening of song v. of Drayton's *Polyolbion*, and the tale of her metamorphosis is recorded at length in song vi. Milton in *Comus*, and Fletcher in *The Faithful Shepherdess*, refer to the transformation of Sabrina into a river.

Sabrina (*Aunt*). "Grim old maid in rusty bombazine gown and cap," whose strongest passion is family pride in the old homestead and farm which "her grandfather, a revolted cobbler from Rhode Island, had cleared and paid for at ten cents an acre."—Harold Frederic, *Seth's Brother's Wife* (1886).

Sabrinian Sea or *Severn Sea*, *i.e.* the Bristol Channel. Both terms occur not unfrequently in Drayton's *Polyolbion*.

Sacchini (*Antonio Maria Gaspare*), called "The Racine of Music," contemporary with Glück and Piccini (1735–1786).

Sacharissa. So Waller calls the Lady Dorothea Sidney, eldest daughter of the earl of Leicester, to whose hand he aspired. Sacharissa married the earl of Sunderland. (Greek, *sakchar*, "sugar.")

Sackbut, the landlord of a tavern, in Mrs. Centlivre's comedy, *A Bold Stroke for a Wife* (1717).

Sackingen (*The Trumpeter of*). Werner, a trumpeter, discourses such divine music upon his instrument as gains him access to a baronial castle, the good-will of the baron and the love of Margaret, the baron's daughter.—Victor Hugo, *The Trumpeter of Sackingen*.

Sacred Nine (*The*), the Muses, nine in number.

Fair daughters of the Sun, the Sacred Nine,
Here wake to ecstasy their harps divine.
Falconer, *The Shipwreck*, iii. 3 (1756).

Sacred War (*The*), a war undertaken by the Amphictyonic League for the defence of Delphi, against the Cirrhæans (B.C. 595–587).

The Sacred War, a war undertaken by the Athenians for the purpose of restoring Delphi to the Phocians (B.C. 448–447).

The Sacred War, a war undertaken by Philip of Macedon, as chief of the Amphictyonic League, for the purpose of wresting Delphi from the Phocians (B.C. 357).

Sa'cripant (*King*), king of Circassia, and a lover of Angelica.—Bojardo, *Orlando Innamorato* (1495); Ariosto, *Orlando Furioso* (1516).

With the same stratagem, Sacripant had his steed stolen from under him, by that notorious thief Brunello, at the siege of Albracca.—Cervantes, *Don Quixote*, I. iii. 9 (1605).

*** The allusion is to Sancho Panza's ass, which was stolen from under him by the galley-slave, Gines de Passamonte.

Sacripant, a false, noisy, hectoring braggart; a kind of Pistol or Bobadil.—Tasso, *Secchia Rapita* (*i.e.* "Rape of the Bucket").

Sa'dak and Kalasra'de (4 *syl.*), Sadak, general of the forces of Am'urath, sultan of Turkey, lived with Kalasradê in retirement, and their home life was so happy that it aroused the jealousy of the sultan, who employed emissaries to set fire to their house, carry off Kalasradê to the seraglio, and seize the children. Sadak, not knowing who were the agents of these evils, laid his complaint before Amurath, and then learnt that Kalasradê was in the seraglio. The sultan swore not to force his love upon her till she had drowned the recollections of her past life by a draught of the waters of oblivion. Sadak was sent on this expedition. On his return, Amurath seized the goblet, and, quaffing its contents, found "that the waters of oblivion were the waters of death." He died, and Sadak was made sultan in his stead.—J. Ridley, *Tales of the Genii* ("Sadak and Kalasradê," ix. 1751).

Sadaroubay. So Eve is called in Indian mythology.

Saddletree (*Mr. Bartoline*), the learned saddler.

Mrs. Saddletree, the wife of Bartoline.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Sadha-Sing, the mourner of the desert.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Sæmund Sigfusson, surnamed "the Wise," an Icelandic priest and scald. He compiled the *Elder* or *Rythmical Edda*, often called *Sæmund's Edda*. This compilation contains not only mythological tales and moral sentences, but numerous sagas in verse or heroic lays, as those of Völung and Helgê, of Sigurd and Brynhilda, of Folsungs and Niflungs (pt. ii.). Probably his compilation contained all the mythological, heroic, and legendary lays extant at the period in which he lived (1054–1133).

Saga, the goddess of history.—*Scandinavian Mythology.*

Saga and Edda. The *Edda* is the Bible of the ancient Scandinavians. A saga is a book of instruction, generally, but not always, in the form of a tale, like a Welsh "mabinogi." In the *Edda* there are numerous sagas. As our Bible contains the history of the Jews, religious songs, moral proverbs, and religious stories, so the *Edda* contained the history of Norway, religious songs, a book of proverbs, and numerous stories. The original *Edda* was compiled and edited by Sæmund Sigfusson, an Icelandic priest and scald, in the eleventh century. It contains twenty-eight parts or books, all of which are in verse.

Two hundred years later, Snorro Sturleson, of Iceland, abridged, re-arranged, and reduced to prose the *Edda*, giving the various parts a kind of dramatic form,

like the dialogues of Plato. It then became needful to distinguish these two works; so the old poetical compilation is the *Elder* or *Rythmical Edda*, and sometimes the *Sæmund Edda*, while the more modern work is called the *Younger* or *Prose Edda*, and sometimes the *Snorro Edda*. The *Younger Edda* is, however, partly original. Pt. i. is the old *Edda* reduced to prose, but pt. ii. is Sturleson's own collection. This part contains "The Discourse of Bragi" (the scald of the gods) on the origin of poetry; and here, too, we find the famous story called by the Germans the *Nibelungen Lied*.

Sagas. Besides the sagas contained in the *Eddas*, there are numerous others. Indeed, the whole saga literature extends over 200 volumes.

I. The Edda Sagas. The *Edda* is divided into two parts and twenty-eight lays or poetical sagas. The first part relates to the gods and heroes of Scandinavia, creation, and the early history of Norway. The Scandinavian "Books of Genesis" are the "Voluspa Saga," or "prophecy of Vola" (about 230 verses), "Vafthrudner's Saga," and "Grimner's Saga." These three resemble the Sibylline books of ancient Rome, and give a description of chaos, the formation of the world, the creation of all animals (including dwarfs, giants and fairies), the general conflagration, and the renewal of the world, when, like the new Jerusalem, it will appear all glorious, and there shall in no wise enter therein "anything that defileth, neither whatsoever worketh abomination, or maketh a lie."

The "Book of Proverbs" in the *Edda* is called the "Hâvamâl Saga," and sometimes "The High Song of Odin."

The "Völsunga Saga" is a collection of lays about the early Teutonic heroes.

The "Saga of St. Olaf" is the history of this Norwegian king. He was a savage tyrant, hated by his subjects, but because he aided the priests in forcing Christianity on his subjects, he was canonized.

The other sagas in the *Edda* are "The Song of Lodbrok" or "Lodbrog," "Hervara Saga," the "Vilkina Saga," the "Blomsturvalla Saga," the "Ynglinga Saga" (all relating to Norway), the "Jomsvikingia Saga," and the "Knytlinga Saga" (which pertain to Denmark), the "Sturlunga Saga," and the "Eryrbiggia Saga" (which pertain to Iceland). All the above were compiled and edited by Sæmund Sigfusson, and are in verse; but Snorro Sturleson reduced them to prose in his prose version of the old *Edda*.

II. Sagas not in the Edda. Snorro Sturleson, at the close of the twelfth century, made the second great collection of chronicles in verse, called the *Heimskringla Saga*, or the book of the kings of Norway, from the remotest period to the year 1177. This is a most valuable record of the laws, customs, and manners of the ancient Scandinavians. Samuel Laing published his English translation of it in 1844.

1. *The Icelandic Sagas.* Besides the two Icelandic sagas collected by Sæmund Sigfusson, numerous others were subsequently embodied in the *Landama Bok*, set on foot by Ari hinn Frondê, and continued by various hands.

2. *Frithjof's Saga* contains the life and and adventures of Frithjof, of Iceland, who fell in love with Ingeborg, the beautiful wife of Hring, king of Norway. On the death of Hring, the young widow marries her Icelandic lover. Frithjof lived in the eighth century, and this saga was compiled at the beginning of the fourteenth century, a year or two after the *Heimskringla*. It is very interesting, because

Tegnér, the Swedish poet, has selected it for his *Idylls* (1825), just as Tennyson has taken his idyllic stories from the *Morte d'Arthur* or the Welsh *Mabinogion*. Tegnér's *Idylls* were translated into English by Latham (1838), by Stephens (1841), and by Blackley (1857).

3. *The Swedish Saga*, or lay of Swedish "history," is the *Ingvars Saga*.

4. *The Russian Saga*, or lay of Russian legendary history, is the *Egmunds Saga*.

5. *The Folks-Sagas* are stories of romance. From this ancient collection we have derived our nursery tales of *Jack and the Bean-Stalk*, *Jack the Giant-Killer*, the *Giant who smelt the Blood of an Englishman*, *Blue Beard*, *Cinderella*, the *Little Old Woman cut Shorter*, the *Pig that wouldn't go over the Bridge*, *Puss in Boots*, and even the first sketches of *Whittington and His Cat*, and *Baron Munchausen*. (See Dasent, *Tales from the Norse*, 1859.)

6. *Sagas of Foreign origin*. Besides the rich stores of original tales, several foreign ones have been imported and translated into Norse, such as *Barlaham and Josaphat*, by Rudolph of Ems, one of the German minnesingers. On the other hand, the minnesingers borrowed from the Norse sagas their famous story embodied in the *Nibelungen Lied*, called the "German *Iliad*," which is from the second part of Snorro Sturleson's *Edda*.

Sagaman, a narrator of sagas. These ancient chroniclers differed from scalds in several respects. Scalds were minstrels, who celebrated in verse the exploits of living kings or national heroes; sagamen were tellers of legendary stories, either in prose or verse, like Scheherazādê, the narrator of the *Arabian Nights*, the mandarin, Fum-Hoam, the teller of the *Chinese Tales*, Moradbak, the teller of the *Oriental Tales*, Ferămorz, who told the tales to Lalla Rookh, and so on. Again, scalds resided at court, were attached to the royal suite, and followed the king in all his expeditions; but sagamen were free and unattached, and told their tales to prince or peasant, in lordly hall or at village wake.

Sage of Concord (*The*), Ralph Waldo Emerson, author of *Literary Ethics* (1838), *Poems* (1846), *Representative Men* (1850), *English Traits* (1856), and numerous other works (1803–1882).

> In Mr. Emerson we have a poet and a profoundly religious man, who is really and entirely undaunted by the discoveries of science, past, present or prospective. In his case, poetry, with the joy of a Bacchanal, takes her graver brother, science, by the hand, and cheers him with immortal laughter. By Emerson scientific conceptions are continually transmuted into the finer forms and warmer lines of an ideal world. —Professor Tyndall, *Fragments of Science.*

Sage of Monticello (*The*), Thomas Jefferson, the third President of the United States, whose country seat was at Monticello.

> As from the grave where Henry sleeps,
> From Vernon's weeping willow,
> And from the grassy pall which hides
> The Sage of Monticello . . .
> Virginia, o'er thy land of slaves
> A warning voice is swelling.
> Whittier, *Voices of Freedom* (1836).

Sage of Samos (*The*), Pythagŏras, a native of Samos (B.C. 584–506).

Sages (*The Seven*). (See SEVEN WISE MEN OF GREECE.)

Sag'ittary, a monster, half man and half beast, described as "a terrible archer, who neighs like a horse, and with eyes of fire which strike men dead like lightning." Any deadly shot is a sagittary.—Guido delle Colonna (thirteenth century), *Historia*

Troyana Prosayce Composita (translated by Lydgate).

> The dreadful Sagittary,
> Appals our numbers.
> Shakespeare, *Troilus and Cressida* (1602).

(See also *Othello*, act i. sc. 1, 3. The barrack is so called from the figure of an archer over the door.)

Sagramour le De'sirus, a knight of the Round Table.—See *Launcelot du Lac* and *Morte d'Arthur.*

Sailor King (*The*), William IV. of Great Britain (1765, 1830–1837).

Saint (*The*), Kang-he, of China, who assumed the name of Chin-tsou-jin (1653, 1661–1722).

St. Aldobrand, the noble husband of Lady Imogine, murdered by Count Bertram, her quondam lover.—C. Maturin, *Bertram* (1816).

St. Alme (*Captain*), son of Darlemont, a merchant, guardian of Julio, count of Harancour. He pays his addresses to Marianne Franval, to whom he is ultimately married. Captain St. Alme is generous, high-spirited, and noble-minded. —Thomas Holcroft, *The Deaf and Dumb* (1785).

St. Andre, a fashionable dancing-master in the reign of Charles II.

> St. Andre's feet ne'er kept more equal time.
> Dryden, *MacFlecknoe* (1682).

St. Asaph (*The dean of*), in the court of Queen Elizabeth.—Sir W. Scott, *Kenilworth* (1821).

St. Basil Outwits the Devil. (See Sinner Saved.)

St. Botolph (*The Prior of*). Sir W. Scott, *Ivanhoe* (time, Richard I.).

St. Cecili, Cecily, or **Cecile** (2 *syl.*), the daughter of noble Roman parents, and a Christian. She married Valirian. One day, she told her husband she had "an aungel . . . that with gret love, wher so I wake or slepe, is redy ay my body for to kepe." Valirian requested to see this angel, and Cecile told him he must first go to St. Urban, and, being purged by him "fro synne, than [*then*] schul ye see that aungel." Valirian was accordingly "cristened" by St. Urban, returned home, and found the angel with two crowns, brought direct from paradise. One he gave to Cecile and one to Valirian, saying that "bothe with the palme of martirdom schullen come unto God's blisful feste." Valirian suffered martydom first; then Almachius, the Roman prefect, commanded his officers to "brenne Cecile in a bath of flammês red." She remained in the bath all day and night, yet, "sat she cold, and felte of it no woe." Then smote they her three strokes upon the neck, but could not smite her head off. She lingered on for three whole days, preaching and teaching, and then died. St. Urban buried her body privately by night, and the house he converted into a church, which he called the church of Cecily.—Chaucer, *Canterbury Tales* ("The Second Nun's Tale," 1388).

St. Christopher, a native of Lycia, very tall, and fearful to look at. He was so proud of his strength that he resolved to serve only the mightiest, and went in search of a worthy master. He first entered the service of the emperor; but one day, seeing his master cross himself for fear of the devil, he quitted his service for that of Satan. This new master he found

was thrown into alarm at the sight of a cross; so he quitted him also, and went in search of the Saviour. One day, near a ferry, a little child accosted him, and begged the giant to carry him across the water. Christopher put the child on his back, but found every step he took the child grew heavier and heavier, till the burden was more than he could bear. As he sank beneath his load, the child told the giant he was Christ, and Christopher resolved to serve Christ and Him alone. He died three days afterwards, and was canonized. The Greek and Latin churches look on him as the protecting saint against floods, fire, and earthquake.—James de Voragine, *Golden Legends*, 100 (thirteenth century).

*** His body is said to be at Valencia, in Spain; one of his arms at Compostella; a jaw-bone at Astorga; a shoulder at St. Peter's, in Rome; and a tooth and rib at Venice. His day is May 9 in the Greek Church, and July 25 in the Latin. Of course, "the Christ-bearer" is an allegory. The gigantic bones called his relics may serve for "matters of faith" to give reality to the fable.

(His name before conversion was Offĕrus, but after he carried Christ across the ford, it was called Christ-Offerus, shortened into Christopher, which means "the Christ-bearer.")

St. Clare (*Augustin*), the kind, indulgent master of Uncle Tom. He was beloved by all his slaves.

Evangeline St. Clare, daughter of Mr. St. Clare. Evangeline was the good angel of the family, and was adored by Uncle Tom.

Miss Ophelia St. Clare, sister of Augustin.—Mrs. Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852).

St. Distaff, an imaginary saint to whom January 7, or Twelfth Day is consecrated.

> Partly worke and partly play
> You must on St. Distaff's Day;
> Give St. Distaff all the right,
> Then give Christmas sport good night.

Wit Asporting in a Pleasant Grove of New Fancies (1657).

St. Filume'na or FILOMENA, a new saint of the Latin Church. Sabateli has a picture of this nineteenth-century saint, representing her as hovering over a group of sick and maimed, who are healed by her intercession. In 1802 a grave was found in the cemetery of St. Priscilla, and near it three tiles, with these words in red letters.

LUMENA	PAXTE	CVMFI

A re-arrangement of the tiles made the inscription, PAX TE-CUM, FI-LUMENA. That this was the correct rendering is quite certain, for the virgin martyr herself told a priest and a nun in a dream, that she was Fi [lia] Lumina, the daughter Lumina, *i.e.* the daughter of the Light of the world. In confirmation of this dream, as her bones were carried to Mugnano, the saint repaired her own skeleton, made her hair grow, and performed so many miracles, that those must indeed be hard of belief who can doubt the truth of the story.

St. George is the national saint of England, in consequence of the miraculous assistance rendered by him, to the arms of the Christians under Godfrey de Bouillon during the first crusade.

St. George's Sword, Askelon.

> George he shaved the dragon's beard,
> And Askelon was his razor.
> Percy's *Reliques*, III. iii. 15.

St. George (*Le chevalier de*), James Fran-

cis Edward Stuart, called "The Old (or *elder*) Pretender" (1688–1766).

St. Graal. (See SANGRAAL.)

St. Leon, the hero of a novel of the same name, by W. Goodwin (1799). St. Leon becomes possessed of the "elixir of life," and of the "philosopher's stone;" but this knowledge, instead of bringing him wealth and happiness, is the source of misery and endless misfortunes.

Saint Maur, one of the attendants of Sir Reginald Front de Bœuf (a follower of Prince John).— Sir W. Scott, *Ivanhoe* (time, Richard I.).

St. Nicholas, the patron saint of boys. He is said to have been bishop of Myra, in Lycia, and his death is placed in the year 326.

Under his triple names of *St. Nicholas*, *Santa Claus* and *Kriss Kringle*, he fills good children's stockings on Christmas Eve. Clement C. Moore has made the annual visit of this saint "in a miniature sleigh drawn by eight tiny reindeer," the subject of his famous nursery poem beginning:

"'Twas the night before Christmas, and all through the house,
Not a creature was stirring, not even a mouse." (1844).

St. Prieux, the *amant* of Julie, in Rousseau's novel entitled *Julie* ou *La Nouvelle Héloïse* (1760).

St. Ronan's Well, a novel by Sir W. Scott (1823). An inferior work; but it contains the character of Meg Dods, of the Clachan or Mowbray Arms inn, one of the very best low comic characters in the whole range of fiction.

St. Stephen's Chapel, properly the House of Commons, but sometimes applied to the two Houses of Parliament. So called by a figure of speech from St. Stephen's Chapel, built by King Stephen, rebuilt by Edward II. and III., and finally destroyed by fire in 1834. St. Stephen's Chapel was fitted up for the use of the House of Commons in the reign of Edward IV. The great council of the nation met before in the chapel-house of the abbey.

St. Swithin, tutor of King Alfred, and bishop of Winchester. The monks wished to bury him in the chancel of the minster; but the bishop had directed that his body should be interred under the open vault of heaven. Finding the monks resolved to disobey his injunction, he sent a heavy rain on July 15, the day assigned to the funeral ceremony, in consequence of which it was deferred from day to day for forty days. The monks then bethought them of the saint's injunction, and prepared to inter the body in the churchyard. St. Swithin smiled his approbation by sending a beautiful sunshiny day, in which all the robes of the heirarchy might be displayed without the least fear of being injured by untimely and untoward showers.

Saints (*Island of*), Ireland.

Saints (*Royal*).
David of Scotland (*, 1124–1153).
Edward the Confessor (1004, 1042–1066).
Edward the Martyr (961, 975–979).
Eric IX. of Sweden (*, 1155–1161).
Ethelred I., king of Wessex (*, 866–871).
Eugenius I., pope (*, 654–657).
Felix I., pope (*, 269–274).
Ferdinand III. of Castile and Leon (1200, 1217–1252).

Julius I., pope (*, 337–352).

Kâng-he, second of the Manchoo dynasty of China (*, 1661–1722).

Lawrence Justiniani, patriarch of Venice (1380, 1451–1465).

Leo IX., pope (1002, 1049–1054).

Louis IX. of France (1215, 1226–1270).

Olaus II. of Norway (992, 1000–1030).

Stephen I. of Hungary (979, 997–1038).

Saints for Diseases. These saints either ward off ills or help to relieve them, and should be invoked by those who trust their power:—

AGUE. St. Pernel cures.

BAD DREAMS. St. Christopher protects from.

BLEAR EYES. St. Otilic cures.

BLINDNESS. St. Thomas à Becket cures.

BOILS and BLAINS. St. Rooke cures.

CHASTITY. St. Susan protects.

CHILDREN'S DISEASES (*All*). St Blaise heals; and all cattle diseases. The bread consecrated on his day (February 3) and called "the Benediction of St. Blaise," should have been tried in the recent cattle plague.

CHOLERA. Oola Beebee is invoked by the Hindûs in this malady.

COLIC. St. Erasmus relieves.

DANCING MANIA. St. Vitus cures.

DEFILEMENT. St. Susan preserves from.

DISCOVERY OF LOST GOODS. St. Ethelbert and St Elian.

DOUBTS. St. Catherine resolves.

DYING. St. Barbara relieves.

EPILEPSY. St. Valentine cures.

FIRE. St. Agatha protects from it, but St. Florian should be invoked if it has already broken out.

FLOOD, FIRE, and EARTHQUAKE. St. Christopher saves from.

GOUT. St. Wolfgang, they say, is of more service than Blair's pills.

GRIPES. St. Erasmus cures.

IDIOCY. St. Gildas is the guardian angel of idiots.

INFAMY. St. Susan protects from.

INFECTION. St. Roque protects from.

LEPROSY. St. Lazarus, the beggar.

MADNESS. St. Dymphna cures.

MICE and RATS. St. Gertrude and St. Huldrick ward them off.

NIGHT ALARMS. St. Christopher protects from.

PLAGUE. St. Roch, they say, in this case is better than the "good bishop of Marseilles."

QUENCHING FIRE. St. Florian and St. Christopher should not be forgotten by fire-insurance companies.

QUINSY. St. Blaise will cure it sooner than tartarized antimony.

RICHES. St. Anne and St. Vincent help those who seek it. Gold-diggers should ask them for nuggets.

SCABS. St. Rooke cures.

SMALL-POX. St. Martin of Tours may be tried by those objecting to vaccination. In Hindûstan, Seetla wards it off.

SUDDEN DEATH. St. Martin saves from.

TEMPERANCE. Father Mathew is called "The Apostle of Temperance" (1790–1856).

TOOTH-ACHE. St. Appolline cures better than creosote.

VERMIN-DESTROYERS. St. Gertude and St. Huldrick.

WEALTH-BESTOWER. St. Anne, recommended to the sultan.

Saints of Places. The following are the patron saints of the cities, nations, or places set down:—

ABERDEEN, St. Nicholas (died 342). His day is December 6.

ABYSSINIA, St. Frumentius (died 360). His day is October 27.

ALEXANDRIA, St. Mark, who founded the church there (died A.D. 52). His day is April 25th.

ALPS (*The*), Felix Neff (1798–1829).

ANTIOCH, St. Margaret (died 275). Her day is July 20.

ARDENNES (*The*), St. Hubert (656–730). He is called "The Apostles of the Ardennes." His days are May 30 and November 3d.

ARMENIA, St. Gregory of Armenia (256–331). His day is September 30.

BATH, St. David, from whose benediction the waters of Bath received their warmth and medicinal qualities (480–544). His day is March 1.

BEAUVAIS, St. Lucian (died 290), called "The Apostle of Beauvais." His day is January 8.

BELGIUM, St. Boniface (680–755). His day is on June 5.

BOHEMIA, St. Wenceslaus.

BRUSSELS, the Virgin Mary; St. Gudule, who died 712. St. Gudule's day is January 8.

CAGLIARI (in Sardinia), St. Efisio or St. Ephesus.

CAPPADOCIA, St. Matthias (died A.D. 62). His day is February 24.

CARTHAGE, St. Perpetua (died 203). Her day is March 7.

COLOGNE, St. Ursula (died 452). Her day is October 21.

CORFU, St. Spiridion (fourth century). His day is December 14.

CREMONA, St. Margaret (died 275). Her day is July 20.

DENMARK, St. Anscharius (801–864), whose day is February 3; and St. Canute (died 1086), whose day is January 19.

EDINBURGH, St. Giles (died 550). His day is September 1.

ENGLAND, St. George (died 290). St. Bede calls Gregory the Great "The Apostle of England," but St. Augustin was "The Apostle of the English People" (died 607). St. George's day is April 23.

ETHIOPIA, St. Frumentius (died 360). His day is October 27.

FLANDERS, St. Peter (died 66). His day is June 29.

FLORENCE, St. John the Baptist (died A.D. 32). His days are June 24 and August 29.

Forests, St. Sylvester, because *silva*, in Latin, means "a wood." His day is June 20.

Forts, St. Barbara (died 335). Her day is December 4.

FRANCE, St. Denys (died 272). His day is October 9. St. Remi is called "The Great Apostle of the French" (439–535). His day is October 1.

FRANCONIA, St. Kilian (died 689). His day is July 8.

FRISELAND, St. Wilbrod or Willibrod (657–738), called "The Apostle of the Frisians." His day is November 7.

GAUL, St. Irenæus (130–200), whose day is June 28; and St. Martin (316–397), whose day is November 12; St. Denys is called "The Apostle of the Gauls."

GENOA, St. George of Cappadocia. His day is April 23.

GENTILES. St. Paul was "The Apostle of the Gentiles" (died A.D. 66). His days are January 25 and June 29.

GEORGIA, St. Nino, whose day is September 16.

GERMANY, St. Boniface, "Apostles of the Germans" (680–755), whose day is June 5; and St. Martin (316–397), whose day is November 11. (St. Boniface was called Winfred till Gregory II. changed the name.)

GLASGOW, St. Mungo, also called Kentigern (514–601).

Groves, St. Sylvester, because *silva*, in Latin, means "a wood." His day is June 20.

HIGHLANDERS, St. Columb (521–597). His day is June 9.

Hills, St. Barbara (died 335). Her day is December 4.

HOLLAND, the Virgin Mary. Her days are: her *Nativity*, November 21; *Visitation*, July 2; *Conception*, December 8; *Purification*, February 2; *Assumption*, August 15.

HUNGARY, St. Louis; Mary of Aquisgrana (*Aix-la-Chapelle*); and St. Anastatius (died 628), whose day is January 22.

INDIA, St. Bartolomé de las Casas (1474–1566): the Rev. J. Eliot (1603–1690); and Francis Xavier (1506–1552), called "The Apostle of the Indians," whose day is December 4.

IRELAND, St. Patrick (372–493). His day is March 17. (Some give his birth 387, and some his death 495).

ITALY, St. Anthony (251–356). His day is January 17.

LAPLAND, St. Nicholas (died 342). His day is December 6.

LICHFIELD, St. Chad, who lived there (died 672). His day is March 2.

LIEGE, St. Albert (died 1195). His day is November 21.

LISBON, St. Vincent (died 304). His translation to Lisbon is kept September 15.

LONDON, St. Paul, whose day is January 25; and St. Michael, whose day is September 29.

MOSCOW, St. Nicholas (died 342). His day is December 6.

Mountains, St. Barbara (died 335). Her day is December 4.

NAPLES, St. Januarius (died 291), whose day is September 19; and St. Thomas Aquīnas (1227–1274), whose days are March 7 and July 18.

NETHERLANDS, St. Armand (589–679).

NORTH (*The*), St. Ansgar (801–864), and Bernard Gilpin (1517–1583).

NORWAY, St. Anscharius, called "The Apostle of the North" (801–864), whose day is February 3; and St. Olaus (992, 1000–1030).

OXFORD, St. Frideswide.

PADUA, St. Justina, whose day is October 7; and St. Anthony (1195–1231), whose day is June 13.

PARIS, St. Geneviève (419–512). Her day is January 3.

PEAK (*The*), Derbyshire, W. Bagshaw (1628–1702).

PICTS (*The*), St. Ninian (fourth century), whose day is September 16; and St. Columb (521–597), whose day is June 9.

PISA, San Ranieri.

POITIERS, St. Hilary (300–367). His day is January 14.

POLAND, St. Hedviga (1174–1243), whose day is October 15; and St. Stanislaus (died 1078), whose day is May 7.

PORTUGAL, St. Sebastian (250–288). His day is January 20.

PRUSSIA, St. Andrew, whose day is November 30; and St. Albert (died 1195), whose day is November 21.

ROCHESTER, St. Paulinus (353–431). His day is June 22.

ROME, St. Peter and St. Paul. Both died on the same day of the month, June 29. The old tutelar deity was Mars.

RUSSIA, St. Nicholas, St. Andrew, St. George, and the Virgin Mary.

SARAGOSSA, St. Vincent, where he was born (died 304). His day is January 22.

SARDINIA, Mary the Virgin. Her days are: *Nativity*, November 21; *Visitation*, July 2; *Conception*, December 8; *Purification*, February 2; *Assumption*, August 15.

SCOTLAND, St. Andrew, because his remains were brought by Regulus into Fifeshire in 368. His day is November 30.

SEBASTIA (in Armenia), St. Blaise (died 316). His day is February 3.

SICILY, St. Agatha, where she was born (died 251. Her day is February 5. The old tutelar deity was Cerês.

SILESIA, St. Hedviga, also called Avoye (1174–1243). His day is October 15.

SLAVES or SLAVI, St. Cyril, called "The Apostle of the Slavi" (died 868). His day is February 14.

SPAIN, St. James the Greater (died A.D. 44). His day is July 24.

SWEDEN, St. Anscharius, St. John, and St. Eric IX. (reigned 1155–1161).

SWITZERLAND, St. Gall (died 646). His day is October 16.

Valleys, St. Agatha (died 251). Her day is February 5.

VENICE, St. Mark, who was buried there. His day is April 25. St. Pantaleon, whose day is July 27; and St. Lawrence Justiniani (1380–1465).

VIENNA, St. Stephen (died A.D. 34). His day is December 26.

Vineyards, St. Urban (died 230). His day is May 25.

WALES, St. David, uncle of King Arthur (died 544). His day is March 1.

Woods, St. Silvester, because *silva*, in Latin, means "a wood." His day is June 20.

YORKSHIRE, St. Paulinus (353–431). His day is June 22.

Saints for Special Classes of Persons, such as tradesmen, children, wives, idiots, students, etc.:—

ARCHERS, St. Sebastian, because he was shot by them.

ARMORERS, St. George of Cappadocia.

ARTISTS and the ARTS, St. Agatha; but St. Luke is the patron of painters, being himself one.

BAKERS, St. Winifred, who followed the trade.

BARBERS, St. Louis.

BARREN WOMEN. St. Margaret befriends them.

BEGGARS, St. Giles. Hence the outskirts of cities are often called "St. Giles."

BISHOPS, etc., St. Timothy and St. Titus (1 *Tim.* iii. 1; *Titus* i. 7).

BLIND FOLK, St. Thomas à Becket, and St. Lucy, who was deprived of her eyes by Paschasius.

BOOKSELLERS, St. John Port Latin.

BRIDES, St. Nicholas, because he threw three stockings, filled with wedding portions, into the chamber window of three virgins, that they might marry their sweethearts, and not live a life of sin for the sake of earning a living.

BURGLARS, St. Dismas, the penitent thief.

CANDLE and LAMP MAKERS, St. Lucy and Lucian. A pun upon *lux lucis* ("light").

CANNONEERS, St. Barbara, because she is generally represented in a fort or tower.

CAPTIVES, St. Barbara and St. Leonard.

CARPENTERS, St. Joseph, who was a carpenter.

CHILDREN, St. Felicitas and St. Nicholas. This latter saint restored to life some children, murdered by an inkeeper, of Myra, and pickled in a pork-tub.

COBBLERS, St. Crispin, who worked at the trade.

CRIPPLES, St. Giles, because he refused to be cured of an accidental lameness, that he might mortify his flesh.

DIVINES, St. Thomas Aquinas, author of *Somme de Theology*.

DOCTORS, St. Cosme, who was a surgeon in Cilicia.

DRUNKARDS. St. Martin, because St. Martin's Day (November 11) happened to be the day of the Vinalia, or feast of Bacchus. St. Urban protects.

DYING, St. Barbara.

FERRYMEN, St. Christopher, who was a ferryman.

FISHERMEN, St. Peter, who was a fisherman.

FOOLS, St. Maturin because the Greek word *matia* or *matê* means "folly."

FREE TRADE. R. Cobden is called "The Apostle of Free Trade"(1804–1865).

FREEMEN, St. John.

FULLERS, St. Sever, because the place so called, on the Adour, is or was famous for its tanneries and fulleries.

GOLDSMITHS, St. Eloy, who was a goldsmith.

HATTERS, St. William, the son of a hatter.

HOG and SWINEHERDS, St. Anthony. Pigs unfit for food used anciently to have their ears slit, but one of the proctors of St. Anthony's Hospital once tied a bell about the neck of a pig whose ear was slit, and no one ever attempted to injure it.

HOUSEWIVES, St. Osyth, especially to prevent their losing the keys, and to help them in finding these "tiny tormentors;" St. Martha, the sister of Lazarus.

HUNTSMEN, St. Hubert, who lived in the Ardennes, a famous hunting forest; and St. Eustace.

IDIOTS. St. Gildas restores them to their right senses.

INFANTS, St. Felicitas and St. Nicholas.

INFIDELS. Voltaire is called "The Apostle of Infidels" (1694–1778).

INSANE FOLKS, St. Dymphna.

LAWYERS, St. Yves Helori (in Sicily), who was called "The Advocate of the Poor," because he was always ready to defend them in the law courts gratuitously (1233–1303).

LEARNED MEN, St. Catherine, noted for her learning, and for converting certain philosophers, sent to convince the Christians of Alexandria of the folly of the Christian faith.

MADMEN, St. Dymphna.

MAIDENS, the Virgin Mary.

MARINERS, St. Christopher, who was a ferryman; and St. Nicholas, who was once in danger of shipwreck, and who, on one occasion, lulled a tempest for some pilgrims on their way to the Holy Land.

MILLERS, St. ARNOLD, the son of a miller.

MERCERS, St. Florian, the son of a mercer.

MOTHERS, the Virgin Mary; St. Margaret, for those who wish to be so. The girdle of St. Margaret, in St. Germain's, is placed round the waist of those who wish to be mothers.

MUSICIANS, St. Cecilia, who was an excellent musician.

NAILERS, St. Cloud, because *clou*, in French means "a nail."

NETMAKERS, St. James and St. John (*Matt.* iv. 21).

NURSES, St. Agatha.

PAINTERS, St. Luke, who was a painter.

PARISH CLERKS, St. Nicholas.

PARSONS, St. Thomas Aquinas, doctor of theology, at Paris.

PHYSICIANS, St. Cosme, who was a surgeon; St. Luke (*Col.* iv. 14).

PILGRIMS, St. Julian, St. Raphael, St. James of Compostella.

PINMAKERS, St. Sebastian, whose body was as full of arrows in his martydom as a pincushion is of pins.

POOR FOLKS, St. Giles, who affected indigence, thinking "poverty and suffering" a service acceptable to God.

PORTRAIT-PAINTERS and PHOTOGRAPHERS, St. Veronica, who had a handkerchief with the face of Jesus stamped on it.

POTTERS, St. Gore, who was a potter.

PRISONERS, St. Sebastian and St. Leonard.

SAGES, St. Cosme, St. Damian, and St. Katherine.

SAILORS, St. Nicholas and St. Christopher.

SCHOLARS, St. Katherine. (See "Learned Men.")

SCHOOL CHILDREN, St. Nicholas and St. Gregory.

SCOTCH REFORMERS. Knox is "The Apostle of the Scotch Reformers" (1505–72).

SEAMAN, St. Nicholas, who once was in danger of shipwreck; and St. Christopher, who was a ferryman.

SHEPHERDS and their FLOCKS, St. Windeline, who kept sheep, like David.

SHOEMAKERS, St. Crispin, who made shoes.

SILVERSMITHS, St. Eloy, who worked in gold and silver.

SLAVES, St. Cyril. This is a pun; he was "The Apostle of the Slavi."

SOOTHSAYERS, etc., St. Agabus (*Acts* xxi. 10)

SPORTSMEN, St. Hubert. (See "Huntsmen.")

STATUARIES, St. Veronica. (See above, "Portrait-painters.")

STONEMASONS, St. Peter, (*John* i. 42).

STUDENTS, St. Katherine, noted for her great learning.

SURGEONS, St. Cosme, who practised medicine in Cilicia gratuitously (died 310).

SWEETHEARTS, St. Valentine, because in the Middle Ages ladies held their "courts of love" about this time. (See VALENTINE.)

SWINEHERDS and SWINE, St. Anthony.

TAILORS, St. Goodman, who was a tailor.

TANNERS, St. Clement, the son of a tanner.

TAX-COLLECTORS, St. Matthew, (*Matt.* ix. 9).

TENTMAKERS, St. Paul and St. Aquila, who were tentmakers (*Acts* xviii. 3).

THIEVES, St. Dismas, the penitent thief. St. Ethelbert and St. Elian ward off thieves.

TRAVELLERS, St. Raphael, because he assumed the guise of a traveller in order to guide Tobias from Nineveh to Ragês (*Tobit* v.).

VINTNERS and VINEYARDS, St. Urban.

VIRGINS, St. Winifred and St. Nicholas.

WHEELWRIGHTS, St. Bonifacee, the son of a wheelwright.

WIGMAKERS, St. Louis.

WISE MEN, St. Cosme, St. Damian, and St. Catherine.

WOOLCOMBERS and STAPLERS, St. Blaise, who was torn to pieees by "combes of yren."

Sakhar, the devil who stole Solomon's signet. The tale is that Solomon, when he washed, entrusted his signet-ring to his favorite concubine, Amina. Sakhar one day assumed the appearance of Solomon, got possession of the ring, and sat on the throne as the king. During this usurpation, Solomon became a beggar, but in forty days Sakhar flew away, and flung the signet-ring into the sea. It was swallowed by a fish, the fish was caught and sold to Solomon, the ring was recovered, and Sakhar was thrown into the sea of Galilee with a great stone round his neck.—Jallâlo'ddin, *Al Zamakh.* (See FISH AND THE RING.)

Sa'kia, the dispenser of rain, one of the four gods of the Adites (2 *syl.*).

> Sakia, we invoked for rain;
> We called on Razeka for food;
> They did not hear our prayers—they could not hear.
> No cloud appeared in heaven,
> No nightly dews came down.
>
> Southey, *Thalaba, the Destroyer,* i. 24 (1797).

Sakunta'la, daughter of Viswamita and a water-nymph, abandoned by her parents, and brought up by a hermit. One day, King Dushyanta came to the hermitage, and persuaded Sakuntala to marry him. In due time a son was born, but Dushyanta left his bride at the hermitage. When the boy was six years old, his mother took him to the king, and Dushyanta recognized his wife by a ring which he had given her. Sakuntala was now publicly proclaimed queen, and the boy (whose name was Bhârata) became the founder of the glorious race of the Bhâratas.

This story forms the plot of the famous drama, *Sakuntala,* by Kâlidasa, well known to us through the translation of Sir W. Jones.

Sakya-Muni, the founder of Buddhism. Sakya is the family name of Siddharta, and *muni* means "a recluse." Buddha ("perfection") is a title given to Siddharta.

Sal'ace (3 *syl.*) or SALACIA, wife of Neptune, and mother of Triton.

> Triton, who boasts his high Neptunian race,
> Sprung from the god by Salace's embrace.
>
> Camoens, *Lusiad,* vi. (1672).

Sal'adin, the soldan of the East. Sir W. Scott introduces him in *The Talisman,* first as Sheerkohf, emir of Kurdistan, and subsequently as Adonbeck el Hakim', the physician.

Salamanca (*The Bachelor of*), the title and hero of a novel by Lesage. The name of the bachelor is Don Cherubim, who is placed in all sorts of situations suitable to the author's vein of satire (1704)

Sala'nio, a friend to Antonio and Bassânio.—Shakespeare, *Merchant of Venice* (1598).

Salari'no, a friend to Antonio and Bassānio.—Shakespeare, *Merchant of Venice* (1598).

Sa'leh. The Thamûdites (3 *syl.*), proposed that Sâleh should, by miracle, prove that Jehovah was a God superior to their own. Prince Jonda said he would believe it if Sâleh made a camel, big with young, come out of a certain rock which he pointed out. Sâleh did so, and Jonda was converted.

(The Thamûdites were idolators, and Sâleh, the prophet, was sent to bring them back to the worship of Jehovah.)

Sâleh's Camel. The camel thus miraculously produced, used to go about the town, crying aloud, "Ho! every one that wanteth milk, let him come, and I will give it him."—Sale, *Al Korân*, vii. notes. (See *Isaiah* lv. 1).

Saleh, a son of Faras'chê (3 *syl.*) queen of a powerful under-sea empire. His sister was Gulna'rê (3 *syl.*), empress of Persia. Saleh asked the king of Samandal, another under-sea emperor, to give his daughter, Giauha'rê, in marriage to Prince Beder, son of Gulnarê; but the proud, passionate despot ordered the prince's head to be cut off for such presumptuous insolence. However, Saleh made his escape, invaded Samandal, took the king prisoner, and the marriage between Beder and the Princess Giauharê was duly celebrated.—*Arabian Nights* ("Beder and Giauharê").

Sa'lem, a young seraph, one of the two tutelar angels of the Virgin Mary and of John the Divine, "for God had given to John two tutelar angels, the chief of whom was Raph'ael, one of the most exalted seraphs of the hierarchy of heaven."—Klopstock, *The Messiah*, iii. (1748).

Sal'emal, the preserver in sickness, one of the four gods of the Adites (2 *syl.*).—D'Herbelot, *Bibliothèques Orientale* (1697).

Salian Franks. So called from the Isăla or Yssel, in Holland. They were a branch of the Sicambri; hence, when Clovis was baptized at Rheims, the old prelate addressed him as "Sigambrian," and said that "he must henceforth set at naught what he had hitherto worshipped, and worship what he had hitherto set at naught."

Salisbury (*Earl of*), William Longsword, natural son of Henry II. and Jane Clifford, "The Fair Rosamond."—Shakespeare, *King John* (1596); Sir W. Scott, *The Talisman* (time, Richard I.).

Sallust of France (*The*). César Vichard (1639–1692) was so called by Voltaire.

Salmigondin, or "Salmygondin," a lordship of Dipsody, given by Pantagruel to Panurge (2 *syl.*). Alcofribas, who had resided six months in the giant's mouth without his knowing it, was made castellan of the castle.—Rabelais, *Pantagruel*, ii. 32; iii. 2 (1533–45).

The lordship of Salmygodin was worth 67 million pounds sterling, per anuum, in "certain rent," and an annual revenue for locusts and periwinkles, varying from £24,357 to 12 millions in a good year, when the exports of locusts and periwinkles were flourishing. Panurge, however, could not make the two ends meet. At the close of "less than fourteen days" he had forestalled three years' rent and revenue, and had to apply to Pantagruel to pay his debts.—*Pantagruel*, iii. 2.

Salmo'neus (3 *syl.*), king of Elis, wishing to be thought a god, used to imitate thunder and lightning by driving his chariot over a brazen bridge, and darting burning torches on every side. He was killed by lightning for his impiety and folly

Salmoneus, who while he his carroach drave
Over the brazen bridge of Elis' stream,
And did with artificial thunder brave
Jove, till he pierced him with a lightning beam.
Lord Brooke, *Treatise on Monarchie*, vi.

It was to be the literary Salmoneus of the political Jupiter.—Lord Lytton.

Sally in our Alley, subject of popular ballad of same name, by Henry Carew (1663–1743).

Sally (*red haired*), remembered love of a poor pioneer, whom the Indians have scalped and blinded. As he lies by the camp-fire, he bemoans his hard lot and wishes he had been left to die.

"It's twice dead not to see."
Rose Terry Cooke, *Poems* (1888).

Sally (*Kittredge*), black-eyed, rosy-cheeked country girl, Mara Linnotti's friend, and finally, the wife of Moses Pennell.—Harriet Beecher Stowe, *The Pearl of Orr's Island* (1860).

Salome and the Baptist. When Salomê delivered the head of John the Baptist to her mother, Herodias pulled out the tongue and stabbed it with her bodkin.

When the head of Cicero was delivered to Marc Antony, his wife, Fulvia, pulled out the tongue and stabbed it repeatedly with her bodkin.

Salvage Knight (*The*), Sir Arthegal, called Artegal, from bk. iv. 6. The hero of bk. v. (*Justice*).—Spenser, *Faëry Queen* (1596).

Salva'tor Rosa (*The English*) John Hamilton Mortimer (1741–1779.

Salvato're (4 *syl.*), Salva'tor Rosa, an Italian painter, especially noted for his scenes of brigands, etc. (1615–1673).

But, ever and anon, to soothe your vision,
Fatigued with these hereditary glories,
There rose a Carlo Dolce or a Titian,
Or wilder group of savage Salvatore's.
Byron, *Don Juan*, xiii. 71 (1824).

Sam, a gentleman, the friend of Francis'co.—Beaumont and Fletcher, *Mons. Thomas* (1619).

Sam, one of the Know-Nothings, or Native American party. One of "Uncle Sam's" sons.

Sam (*Dicky*), a Liverpool man.

Sam (*Uncle*), the United States of North America, or rather the government of the states personified. So called from Samuel Wilson, uncle of Ebenezer Wilson. Ebenezer was inspector of Elbert Anderson's store on the Hudson, and Samuel superintended the workmen. The stores were marked E·A. U·S. ("Elbert Anderson, United States"), but the workmen insisted that U·S. stood for Uncle Sam."—Mr. Frost.

Sam Kimper. Reformed convict who sets himself earnestly to work to lead a new life, toiling steadily at the shoemaker's bench, and *acting* his new religion. His only creed is to believe simply in the Saviour of sinners. "He" (the chaplain) "says to me—'Just believe in Jesus like you do in Andrew Jackson and you'll be right in the course of time. Believe that what He said was true, an' get your mind full of what He said, an' *keep it full.*'"—John Habberton, *All He Knew* (1890).

Sam Silverquill, one of the prisoners at Portanferry.—Sir W. Scott, *Guy Mannering* (time, George II.).

Sam Weller, servant of Mr. Pickwick. The impersonation of the shrewdness, quaint humor, and best qualities of cockney low life.—C. Dickens, *The Pickwick Papers* (1836).

Sa'mael (3 *syl.*), the prince of demons, who, in the guise of a serpant, tempted Eve in paradise. (See SAMIEL.)

Samarcand Apple, a perfect panacea of all diseases. It was bought by Prince Ahmed, and was instrumental in restoring Nouroun'nihar to perfect health, although at the very point of death.

In fact sir, there is no disease, however painful or dangerous, whether fever, pleurisy, plague, or any other disorder, but it will instantly cure; and that in the easiest possible way; it is simply to make the sick person smell of the apple.—*Arabian Nights*, ("Ahmed and Pari-Banou").

Sam'benites [*Sam'.be.neetz*], persons dressed in the *sambenĭto*, a yellow coat without sleeves, having devils painted on it. The sambenito was worn by "heretics" on their way to execution.

And blow us up i' the open streets.
Disguised in rumps, like sambenites.
S. Butler, *Hudibras*, iii. 2 (1678).

Sambo, any male of the negro race.

No race has shown such capabilities of adaptation to varying soil and circumstances as the negro. Alike to them the snows of Canada, the rocky land of New England or the gorgeous profusion of the Southern States. Sambo and Cuffey expand under them all.—Harriet Beecher Stowe.

Sam'eri (*Al*), the proselyte who cast the golden calf at the bidding of Aaron. After he had made it, he took up some dust on which Gabriel's horse had set its feet, threw it into the calf's mouth, and immediately the calf became animated and began to low. Al Beidâwi says that Al Sâmeri was not really a proper name, but that the real name of the artificer was Mûsa ebn Dhafar. Selden says Al Sameri means "keeper," and that Aaron was so called, because he was the *keeper* or "guardian of the people."—Selden, *De Diis Syris*, i. 4 (see *Al Korân*, ii. notes).

Sa'mian (*The Long-Haired*), Pythagoras or Budda Ghooroos, a native of Samos (sixth century B.C.).

Samian He'ra. Hera or Herê, wife of Zeus, was born at Samos. She was worshipped in Egypt as well as in Greece.

Samian Sage (*The*) Pythagoras, born at Samos (sixth century B.C.).

'Tis enough
In this late age, adventurous to have touched
Light on the numbers of the Samian Sage.
Thomson.

Samias'a, a seraph, in love with Aholiba'mah, the granddaughter of Cain. When the Flood came, the seraph carried off his *innamorata* to another planet.—Byron, *Heaven and Earth* (1819).

Sa'miel, the Black Huntsman of the Wolf's Glen, who gave to Der Freischütz seven balls, six of which were to hit whatever the marksman aimed at, but the seventh was to be at the disposal of Samiel. (See SAMAEL.)—Weber, *Der Freischütz* (libretto by Kind, 1822).

Samient, the female ambassador of Queen Mercilla to Queen Adicia (wife of the soldan). Adicia treated her with great contumely, thrust her out of doors, and induced two knights to insult her; but Sir Artegal, coming up, drove at one of the unmannerly knights with such fury as to knock him from his horse and break his neck.—Spenser, *Faëry Queen*, v. (1596).

(This refers to the treatment of the deputies sent by the states of Holland to Spain for the redress of grievances. Philip ("the soldan") detained the deputies as prisoners, disregarding the sacred rights of their office as ambassadors).

Sam'ma, the demoniac that John "the Beloved," could not exorcise. Jesus, coming from the Mount of Olives, rebuked Satan, who quitted "the possessed," and left him in his right mind.—Klopstock, *The Messiah*, ii. (1748).

Sammy Craddock, oracle of the Riggan coal-pits. Crabbed, wrinkled, sarcastic old fellow, whose self-conceit is immeasurable. "The biggest trouble I ha' is settlin' i' my moind what the world'll do when I turn up my toes to th' daisies, an' how the government'll mak' up their moinds who shall ha' th' honer o' payin' fer th' moniment."—Frances Hodgson Burnett, *That Lass o' Lowrie's* (1877).

Sampson, one of Capulet's servants.—Shakespeare, *Romeo and Juliet* (1597).

Sampson, a foolish advocate, kinsman of Judge Vertaigne (2 *syl.*).—Beaumont and Fletcher, *The Little French Lawyer* (1647).

Sampson (*Mrs. Amanda Welsh*), well-born Bohemian, financial adventurer and lobbyist. "She was still accustomed to at least a fair semblance of respect from the men who came to see her; women, it is to be noted, being not often seen within her walls."—Arlo Bates, *The Philistines* (1888).

Sampson (*Dominie*), or Abel Sampson, tutor to Harry Bertram, son of the laird of Ellangowan. One of the best creations of romance. His favorite exclamation is "Prodigious!" Dominie Sampson is very learned, simple and green. Sir Walter describes him as "a poor, modest, humble scholar, who had won his way through the classics, but fallen to the leeward in the voyage of life."—Sir W. Scott, *Guy Mannering* (time, George II.).

His appearance puritanical. Ragged black clothes, blue worsted stockings, pewter-headed long cane.—*Guy Mannering* (dramatized), i. 2.

Sampson (*Dr.*), eccentric Irish physician; inventor of *Chronothermalism*.—Charles Reade, *Very Hard Cash.*

Sampson (*George*), a friend of the Wilfer family. He adored Bella Wilfer, but married her youngest sister, Lavinia.—C. Dickens, *Our Mutual Friend* (1864).

Sampson (*Nurse*), dry-visaged, soft-hearted sick-nurse, whose adage is, "Somebody must eat drumsticks," and whose practice is based upon the formula.—A. D. T. Whitney, *Faith Gartney's Girlhood* (1863).

Samson (*The British*), Thomas Topham (1710–1749).

Samson Agonistes (4 *syl.*), "Samson, the Combatant," a sacred drama by Milton, showing Samson blinded and bound, but triumphant over his enemies, who sent for him to make sport by feats of strength on the feast of Dagon. Having amused the multitude for a time, he was allowed to rest awhile against the "grand stand," and, twining his arms round two of the supporting pillars, he pulled the whole edifice down, and died himself in the general devastation (1632).

Samson's Crown, an achievement of great renown, which costs the life of the

doer thereof. Samson's greatest exploit was pulling down the "grand stand" occupied by the chief magnates of Philistia at the feast of Dagon. By this deed "he slew at his death more than [*all*] they which he slew in his life."—*Judges* xvi. 30.

> And by self-ruin seek a Samson's crown.
> Lord Brooke, *Inquisition upon Fame, etc.* (1554–1628).

San Bris (*Conte di*), father of Valenti'na. During the Bartholomew slaughter his daughter and her husband (Raoul) were both shot by a party of musketeers, under the count's command.—Meyerbeer, *Les Huguenots* (opera, 1836).

Sancha, daughter of Garcias, king of Navarre, and wife of Fernan Gonsalez, of Castile. Sancha twice saved the life of her husband: when he was cast into a dungeon by some personal enemies who waylaid him, she liberated him by bribing the jailer; and when he was incarcerated at Leon she effected his escape by changing clothes with him.

The countess of Nithsdale effected the escape of her husband from the Tower, in 1715, by changing clothes with him.

The Countess de Lavalette, in 1815, liberated her husband, under sentence of death, in the same way; but the terror she suffered so affected her nervous system that she lost her senses, and never afterwards recovered them.

San'chez II. of Castile, was killed at the battle of Zamo'ra, 1065.

> It was when brave King Sanchez
> Was before Zamora slain.
> Longfellow, *The Challenge.*

Sanchi'ca, eldest daughter of Sancho and Teresa Panza.—Cervantes, *Don Quixote* (1605–15)

Sancho (*Don*), a rich old beau, uncle to Victoria. "He affects the misdemeanors of a youth, hides his baldness with amber locks, and complains of toothache, to make people believe that his teeth are not false ones." Don Sancho "loves in the style of Roderigo I."—Mrs. Cowley, *A Bold Stroke for a Husband* (1782).

Sancho Panza, the squire of Don Quixote. A short, pot-bellied peasant, with plenty of shrewdness and good common sense. He rode upon an ass which he dearly loved, and was noted for his proverbs.

Sancho Panza's Ass, Dapple.

Sancho Panza's Island-City, Barataria, where he was for a time governor.

Sancho Panza's Wife, Teresa [Cascajo] (pt. II. i. 5); Maria or Mary [Gutierez] (pt. II. iv. 7); Dame Juana [Gutierez] (pt. I. i. 7); and Joan (pt. I. iv. 21).—Cervantes, *Don Quixote* (1605–15).

*** The model painting of Sancho Panza is by Leslie; it is called "Sancho and the Duchess."

Sanchoni'athon or SANCHONIATHO. Nine books ascribed to this author are published at Bremen in 1838. The original was said to have been discovered in the convent of St. Maria de Merinhâo, by Colonel Pereira, a Portuguese; but it was soon ascertained that no such convent existed, that there was no colonel of the name Pereira in the Portuguese service, and that the paper bore the water-mark of the Osnabrück paper-mills. (See IMPOSTORS, LITERARY.)

Sanct-Cyr (*Hugh de*), the seneschal of King René, at Aix.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Sancy Diamond (*The*) weighs 53½

carats, and belonged to Charles "the Bold" of Burgundy. It was bought, in 1495, by Emmanuel of Portugal, and was sold, in 1580, by Don Antonio to the Sieur de Sancy, in whose family it remained for a century. The sieur deposited it with Henri IV. as a security for a loan of money. The servant entrusted with it, being attacked by robbers, swallowed it, and being murdered, the diamond was recovered by Nicholas de Harlay. We next hear of it in the possession of James II. of England, who carried it with him in his flight, in 1688. Louis XIV. bought it of him for £25,000. It was sold in the Revolution; Napoleon I. rebought it; in 1825 it was sold to Paul Demidoff for £80,000. The prince sold it, in 1830, to M. Levrat, administrator of the Mining Society; but as Levrat failed in his engagement, the diamond became, in 1832, the subject of a lawsuit, which was given in favor of the prince. We next hear of it in Bombay; in 1867 it was transmitted to England by the firm of Forbes and Co.; in 1873 it formed part of "the crown necklace," worn by Mary of Sachsen Altenburg, on her marriage with Albert of Prussia; 1876, in the investiture of the Star of India by the Prince of Wales, in Calcutta, Dr. W. H. Russel tells us it was worn as a pendant by the maharajah of Puttiala.

*** Streeter, in his book of *Precious Stones and Gems*, 120 (1877), tells us it belongs to the Czar of Russia, but if Dr. Russel is correct, it must have been sold to the maharajah.

Sand (*George*). Her birth name was Amantine Lucile Aurore Dupin, afterwards Dudevant (1803–1877).

San'dabar, an Arabian writer, about a century before the Christian era, famous for his *parables.*

It was rumored he could say
The *parables* of Sandabar.
Longfellow, *The Wayside Inn* (prelude 1863).

Sanford (*Marion*). Truth-loving, sincere, and simple-hearted woman, loyal in deed and thought to her traduced lover until time establishes his innocence.

A marked woman in general society; a woman who reigned, queen-like, over every heart, but among the circle of her relatives . . . she was held to be little less than the angels.—Charles King, *Marion's Faith* (1886).

Sandford (*Harry*), the companion of Tommy Merton.—Thomas Day, *History of Sandford and Merton* (1783–9).

Sandpiper (*The*).

"Comrade, where wilt thou be to-night?
When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
To what warm shelter can'st thou fly?
I do not fear for thee, 'though wroth
The tempest rushes through the sky.
For are we not God's children both,
Thou little sandpiper and I?"
Celia Thaxter, *Drift-weed* (1878).

San'glamore (3 *syl.*), the sword of Braggadochio.—Spenser, *Faëry Queen*, iii. (1590).

Sanglier (*Sir*), a knight who insisted on changing wives with a squire, and when the lady objected, he cut off her head, and rode off with the squire's wife. Being brought before Sir Artegal, Sir Sanglier insisted that the living lady was his wife, and that the dead woman was the squire's wife. Sir Artegal commanded that the living and dead women should both be cut in twain, and half of each be given to the two litigants. To this Sir Sanglier gladly assented; but the squire objected, declaring it would be far better to give the lady to the knight than that

she should suffer death. On this, Sir Artegal pronounced the living woman to be the squire's wife, and the dead one to be the knight's.—Spenser, *Faëry Queen*, v. 1 (1596).

("Sir Sanglier" is meant for Shan O'Neil, leader of the Irish insurgents in 1567. Of course this judgment is borrowed from that of Solomon, 1 *Kings* iii. 16–27.)

Sanglier des Ardennes, Guillaume de la Marck (1446–1485).

Sangraal, Sancgreal, etc., generally said to be the holy plate from which Christ ate at the Last Supper, brought to England by Joseph of Arimathy. Whatever it was, it appeared to King Arthur and his 150 knights of the Round Table, but suddenly vanished, and all the knights vowed they would go in quest thereof. Only three, Sir Bors, Sir Percivale and Sir Galahad, found it, and only Sir Galahad touched it, but he soon died, and was borne by angels up into heaven. The Sangraal of Arthurian romance is "the dish" containing Christ transubstantiated by the sacrament of the Mass, and made visible to the bodily eye of man. This will appear quite obvious to the reader by the following extracts:—

Then anon they heard cracking and crying of thunder. . . . In the midst of the blast entered a sunbeam more clear by seven times than the day, and all they were alighted of the grace of the Holy Ghost. . . . Then there entered into the hall the Holy Grale covered with white samite, but there was none that could see it, nor who bare it, but the whole hall was full filled with good odors, and every knight had such meat and drink as he best loved in the world, and when the Holy Grale had been borne through the hall, then the holy vessel departed suddenly, and they wist not where it became.—Ch. 35.

Then looked they and saw a man come out of the holy vessel, that had all the signs of the passion of Christ, and he said . . . "This is the holy dish wherein I ate the lamb on Sher-Thursday, and now hast thou seen it . . . yet hast thou not seen it so openly as thou shalt see it in the city of Sarras . . . therefore thou must go hence and bear with thee this holy vessel, for this night it shall depart from the realm of Logris . . . and take with thee . . . Sir Percivale and Sir Bors."—Ch. 101.

So departed Sir Galahad, and Sir Percivale and Sir Bors with him. And so they rode three days, and came to a river, and found a ship . . . and when on board, they found in the midst the table of silver and the Sancgreall covered with red samite. . . . Then Sir Galahad laid him down and slept . . . and when he woke . . . he saw the city of Sarras (ch. 103). . . . At the year's end . . . he saw before him the holy vessel, and a man kneeling upon his knees in the likeness of the bishop, which had about him a great fellowship of angels, as it had been Christ Himself . . . and when he came to the sakering of the Mass, and had done, anon he called Sir Galahad, and said unto him, "Come forth . . . and thou shalt see that which thou hast much desired to see" . . . and he beheld spiritual things . . . (ch. 104).—Sir T. Malory, *History of Prince Arthur*, iii. 35, 101, 104 (1470).

The earliest story of the Holy Graal was in verse (A.D. 1100), author unknown.

Chrétien de Troyes has a romance in eight-syllable verse on the same subject (1170).

Guiot's tale of *Titurel*, founder of Graalburg, and *Parzival*, prince thereof, belongs to the twelfth century.

Wolfram von Eschenbach, a minnesinger, took Guiot's tale as the foundation of his poem (thirteenth century).

In *Titurel the Younger* the subject is very fully treated.

Sir T. Malory (in pt. iii. of the *History of Prince Arthur*, translated in 1470 from the French) treats the subject in prose very fully.

R. S. Hawker has a poem on the *Sangraal*, but it was never completed.

Tennyson has an idyll called *The Holy Grail* (1858).

Boisserée published, in 1834, at Munich, a work *On the Description of the Temple of the Holy Graal.*

Sangra'do (*Doctor*), of Valladolid. This is the "Sagredo" of Espinel's romance called *Marcos de Obregon*. "The doctor was a tall, meagre, pale man, who had kept the shears of Clotho employed for forty years at least. He had a very solemn appearance, weighed his discourse, and used 'great pomp of words.' His reasonings were geometrical, and his opinions his own." Dr. Sangrado considered that blood was not needful for life, and that hot water could not be administered too plentifully into the system. Gil Blas became his servant and pupil, and was allowed to drink any quantity of water, but to eat only sparingly of beans, peas and stewed apples.

Dr. Hancock prescribed cold water and stewed prunes.

Dr. Rezio, of Barataria, allowed Sancho Panza to eat "a few wafers and a thin slice or two of quince."—Cervantes, *Don Quixote*, II. iii. 10 (1615).

Sansculottes (3 *syl.*), a low, riff-raff party in the great French Revolution, so shabby in dress that they were termed "the trouser-less." The *culotte* is the breeches, called *bræck* by the ancient Gauls, and *hauts-de-chausses* in the reign of Charles IX.

Sansculottism, red republicanism, or the revolutionary platform of the Sansculottes.

The duke of Brunswick, at the head of a large army, invaded France to restore Louis XVI. to the throne, and save legitimacy from the sacrilegious hands of sansculottism.—G. H. Lewes, *Story of Goethe's Life.*

Literary Sansculottism, literature of a low character, like that of the "Minerva Press," the "Leipsic Fair," "Hollywell Street," "Grub Street," and so on.

Sansfoy, a "faithless Saracen," who attacked the Red Cross Knight, but was slain by him. "He cared for neither God nor man." Sansfoy personifies infidelity.

Sansfoy, full large of limb and every joint
He was, and carëd not for God or man a point.
Spenser, *Faëry Queen*, i. 2 (1590).

Sansjoy, brother of Sansfoy. When he came to the court of Lucifĕra, he noticed the shield of Sansfoy on the arm of the Red Cross Knight, and his rage was so great that he was with difficulty restrained from running on the champion there and then, but Lucifera bade him defer the combat to the following day. Next day, the fight began, but just as the Red Cross Knight was about to deal his adversary a death-blow, Sansjoy was enveloped in a thick cloud, and carried off in the chariot of Night to the infernal regions, where Æsculapius healed him of his wounds.—Spenser, *Faëry Queen*, i. 4, 5 (1590).

(The reader will doubtless call to mind the combat of Menalāos and Paris, and remember how the Trojan was invested in a cloud and carried off by Venus under similar circumstances.—Homer, *Iliad*, iii.)

Sansloy ("*superstition*"), the brother of Sansfoy and Sansjoy. He carried off Una to the wilderness, but when the fauns and satyrs came to her rescue, he saved himself by flight.

*** The meaning of this allegory is this; Una (*truth*), separated from St. George (*holiness*), is deceived by Hypocrisy; and immediately Truth joins Hypocrisy it is carried away by Superstition. Spenser says the "simplicity of truth" abides with the common people, especially of the rural districts, it is lost to towns and the luxurious great. The historical reference is to Queen Mary, in whose reign Una (*the Re-*

formation) was carried captive, and religion, being mixed up with hypocrisy, degenerated into superstition, but the rural population adhered to the simplicity of the Protestant faith.—Spenser, *Faëry Queen*, i. 2 (1590).

Sansonetto, a Christian regent of Mecca, vicegerent of Charlemagne.—Ariosto, *Orlando Furioso* (1516).

Santa Klaus (1 *syl.*), the Dutch name of St. Nicholas, the patron saint of youth.

Santiago [*Sent.yah'.go*], the war-cry of Spain; adopted because St. James (*Sant Iago*) rendered, according to tradition, signal service to a Christian king of Spain in a battle against the Moors.

Santiago for Spain. This saint was James, son of Zebedee, brother of John. He was beheaded, and caught his head in his hands as it fell. The Jews were astonished, but when they touched the body they found it so cold that their hands and arms were paralyzed. — Francisco Xavier, *Añales de Galicia* (1733).

Santiago's Head. When Santiago went to Spain in his marble ship, he had no head on his body. The passage took seven days, and the ship was steered by the "presiding hand of Providence."—*España Sagrada*, xx. 6.

Santiago had two heads. One of his heads is at Braga, and one at Compostella.

Santiago lead the armies of Spain. Thirty-eight instances of the interference of this saint are gravely set down as facts in the *Chronicles of Galicia*, and this is superadded: "These instances are well known, but I hold it for certain that the appearances of Santiago in our victorious armies have been much more numerous, and in fact that every victory obtained by the Spaniards has been really achieved by this great captain." Once when the rider on the white horse was asked in battle who he was, he distinctly made answer, "I am the soldier of the King of kings, and my name is James."—Don Miguel Erce Gimenez, *Armas i Triunfos del Reino de Galicia*, 648–9.

> The true name of this saint was Jacobo. . . . We have first shortened Santo Jacobo into *Santo Jac'o*. . We clipped it again into *Sant' Jaco*, and by changing the *J* into *I* and the *c* into *g*, we get *Sant-Iago*. In household names we convert Iago into *D'iago* or *Diago*, which we soften into *Diego*.—Ambrosio de Morales, *Coronica General de España*, ix. 7 sect. 2 (1586).

Santons, a body of religionists, also called *Abdals*, who pretended to be inspired with the most enthusiastic raptures of divine love. They were regarded by the vulgar as saints. Olearius, *Reisebeschreibung*, i. 971 (1647).

Sapphi'ra, a female liar.—*Acts* v. 1.

> She is called the village Sapphira.—Crabbe.

Sappho, Greek poetess of the sixth century B.C., called "The Tenth Muse." Fragments of her verse remain which are very beautiful. She was the victim of unrequited love, and leaped to her death from the Leucadian Rock into the sea.

Sappho (*The English*), Mrs. Mary D. Robinson (1758–1800).

Sappho (*The French*), Mdlle. Scudéri (1607–1704).

Sappho (*The Scotch*), Catherine Cockburn (1679–1749).

Sappho of Toulouse, Clémence Isaure (2 *syl.*), who instituted, in 1490, *Les Jeux*

Floraux. She is the authoress of a beautiful *Ode to Spring* (1463–1513).

Sapskull, a raw Yorkshire tike, son of Squire Sapskull, of Sapskull Hall. Sir Penurious Muckworm wishes him to marry his niece and ward, Arbella, but as Arbella loves Gaylove, a young barrister, the tike is played upon thus: Gaylove assumes to be Muckworm, and his lad, Slango, dresses up as a woman to pass for Arbella; and while Sapskull "marries" Slango, Gaylove, who assumes the dress and manners of the Yorkshire tike, marries Arbella. Of course, the trick is then discovered, and Sapskull returns to the home of his father, befooled but not married.—Carey, *The Honest Yorkshireman* (1736).

Saracen (*A*), in Arthurian romance, means any unbaptized person, regardless of nationality. Thus, Priamus, of Tuscany, is called a Saracen (pt. i. 96, 97); so is Sir Palomides, simply because he refused to be baptized till he had done some noble deed (pt. ii.).—Sir T. Malory, *History of Prince Arthur* (1470).

Sara Carroll. Devoted daughter of Major Carroll and firm ally of her dainty stepmother, Madame Carroll, in the latter's renewal of intercourse with her eldest son and concealment of his existence from her husband. Sara contrives that the mother shall be with the young man when he dies, and by becoming the go-between for the two, incurs the suspicions of her lover.—Constance Fenimore Woolson, *For the Major.*

Saragossa (*The Maid of*), Augustina Saragossa or Zaragoza, who, in 1808, when the city was invested by the French, mounted the battery in the place of her lover who had been shot. Lord Byron says, when he was at Seville, "the maid" used to walk daily on the prado, decorated with medals and orders, by command of the junta. Southey, *History of the Peninsular War* (1832).

Her lover sinks—she sheds no ill timed tear;
Her chief is slain—she fills his fatal post;
Her fellows flee—she checks their base career;
The foe retires—she heads the sallying host.
. . . . the flying Gaul,
Foiled by a woman's hand before a battered wall.

Byron, *Childe Harold,* i. 56 (1809).

Sardanapa'lus, king of Nineveh and Assyria, noted for his luxury and voluptuousness. Arbācês, the Mede, conspired against him, and defeated him; whereupon his favorite slave, Myrra, induced him to immolate himself on a funeral pile. The beautiful slave, having set fire to the pile, leaped into the blazing mass, and was burnt to death with the king, her master (B.C. 817).—Byron, *Sardanapalus* (1619).

Sardanapa'lus of China (*The*), Cheo-tsin, who shut himself up in his palace with his queen, and then set fire to the building, that he might not fall into the hands of Woo-wong (B.C. 1154–1122).

(Cheo-tsin invented the chopsticks, and Woo-wong founded the Tchow dynasty.)

Sardanapa'lus of Germany (*The*), Wenceslas VI. or (IV.), king of Bohemia and emperor of Germany (1359, 1378–1419).

Sarell Gately. Shrewd, "capable" girl who "lives out" on the Heybrook farm.

"She was a young woman to take up responsibilities as she went along. She liked them. She became naturally a part of whatever was happening in her Troy; and wherever her temporary Troy might be, there was pretty sure to be something happening."—A. D. T. Whitney, *Odd or Even?* (1880).

Sassenach, a Saxon, an Englishman. (Welsh, *saesonig* adj. and *saesoniad* noun.)

I would, if I thought I'd be able to catch some of the Sassenachs in London.—*Very Far West Indeed.*

Satan, according to the *Talmud,* was once an archangel, but was cast out of heaven with one-third of the celestial host for refusing to do reverence to Adam.

In mediæval mythology, Satan holds the fifth rank of the nine demoniacal orders.

Johan Wier, in his *Præstigiis Dæmonum* (1564), makes Beëlzebub the sovereign of hell, and Satan leader of the opposition.

In legendary lore, Satan is drawn with horns and tail, saucer eyes, and claws; but Milton makes him a proud, selfish, ambitious chief, of gigantic size, beautiful, daring, and commanding. He declares his opinion that it is "better to reign in hell than serve in heaven." Defoe has written a *Political History of the Devil* (1726).

Satan, according to Milton, monarch of hell. His chief lords are Beëlzebub, Moloch, Chemos, Thammuz, Dagon, Rimmon, and Belial. His standard-bearer is Azaz'el.

He, above the rest
In shape and gesture proudly eminent,
Stood like a tower. His form had not yet lost
All her original brightness; nor appeared
Less than archangel ruined, and the excess
Of glory obscured . . . but his face
Deep scars of thunder had intrenched, and care
Sat on his faded cheek . . . cruel his eye, but cast
Signs of remorse.
Milton, *Paradise Lost,* i. 589, etc. (1665).

*** The word Satan means "enemy;" hence Milton says:

To whom the arch-enemy,
. . . in heaven called Satan.
Paradise Lost, i. 81 (1665).

Satanic School (*The*), a class of writers in the earlier part of the nineteenth century, who showed a scorn for all moral rules and the generally received dogmas of the Christian religion. The most eminent English writers of this school were Bulwer (afterwards Lord Lytton), Byron, Moore, and P. B. Shelley. Of French writers: Paul de Kock, Rousseau, George Sand, and Victor Hugo.

Satire (*Father of*), Archilŏchos of Paros (B.C. seventh century).

Satire (*Father of French*), Mathurin Regnier (1573–1613).

Satire (*Father of Roman*), Lucilius (B.C. 148–103).

Satiro-mastix, or *The Untrussing of the Humorous Poet,* a comedy by Thomas Dekker (1602). Ben Jonson, in 1601, had attacked Dekker in *The Poetaster,* where he calls himself "Horace," and Dekker "Cris'pinus." Next year (1602), Dekker replied with spirit to this attack, in a comedy entitled *Satiro-mastix,* where Jonson is called "Horace, junior."

Saturday. To the following English sovereigns from the establishment of the Tudor dynasty, Saturday has proved a fatal day:—

HENRY VII. died Saturday, April 21, 1509.

GEORGE II. died Saturday, October 27, 1760.

GEORGE III. died Saturday, January 29, 1820, but of his fifteen children only three died on a Saturday.

GEORGE IV. died Saturday, June 26, 1830, but the Princess Charlotte died on a Tuesday.

PRINCE ALBERT died Saturday, Decem-

ber 14, 1861. The duchess of Kent and the Princess Alice also died on a Saturday.

*** William III., Anne, and George I., all died on a Sunday; William IV. on a Tuesday.

Saturn, son of Heaven and Earth. He always swallowed his children immediately they were born, till his wife, Rhea, not liking to see all her children perish, concealed from him the birth of Jupiter, Neptune, and Pluto, and gave her husband large stones instead, which he swallowed without knowing the difference.

> Much as old Saturn ate his progeny;
> For when his pious consort gave him stones
> In lieu of sons, of those he made no bones.
> Byron, *Don Juan*, xiv. 1 (1824).

Saturn, an evil and malignant planet.

> He is a genius full of gall, an author born under the planet Saturn, a malicious mortal whose pleasure consists in hating all the world. —Lesage, *Gil Blas*, v. 12 (1724).

> The children born under the sayd Saturne shall be great jangeleres and chyders . . . and they will never forgyve tyll they be revenged of theyr quarrell.—Ptholomeus, *Compost.*

Satyr. T. Woolner calls Charles II. "Charles the Satyr."

> Next flared Charles Satyr's saturnalia
> Of lady nymphs.
> *My Beautiful Lady.*

*** The most famous statue of the satyrs is that by Praxitĕlês, of Athens, in the fourth century.

Satyrane (*Sir*), a blunt, but noble knight, who helps Una to escape from the fauns and satyrs.—Spenser, *Faëry Queen*, i. (1590).

> And passion erst unknown, could gain
> The breast of blunt Sir Satyrane.
> Sir W. Scott.

*** "Sir Satyrane" is meant for Sir John Perrot, a natural son of Henry VIII., and lord deputy of Ireland, from 1583 to 1588; but, in 1590, he was in prison in the Tower for treason, and was beheaded in 1592.

Satyr'icon, a comic romance in Latin, by Petro'nius Ar'biter, in the first century. Very gross, but showing great power, beauty, and skill.

Saul, in Dryden's satire of *Absalom and Achitophel*, is meant for Oliver Cromwell. As Saul persecuted David, and drove him from Jerusalem, so Cromwell persecuted Charles II., and drove him from England.

> . . . ere Saul they chose,
> God was their king, and God they durst depose.
> Pt. i. (1681).

*** This was the "divine right" of kings.

Saunders, groom of Sir Geoffrey Peveril of the Peak.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Saunders (*Richard*), the pseudonym of Dr. Franklin, adopted in *Poor Richard's Almanac*, begun in 1732.

Saunders Sweepclean, a king's messenger, at Knockwinnock Castle.—Sir W. Scott, *The Antiquary* (time George III.).

Saunderson (*Saunders*), butler, etc., to Mr. Cosmo Comyne Bradwardine, baron of Bradwardine and Tully Veolan. —Sir W. Scott, *Waverley* (time, George II.).

Saurid, king of Egypt, say the Coptites (2 *syl.*) built the pyramids 300 years before the Flood, and according to the same

authority, the following inscription was engraved upon one of them:—

I, King Saurid, built the pyramids . . . and finished them in six years. He that comes after me . . . let him destroy them in 600 if he can . . . I also covered them . . . with satin, and let him cover them with matting.—Greaves, *Pyramidographia*, (seventeenth century).

Savage (*Captain*), a naval commander. —Captain Marryat, *Peter Simple* (1833).

Sav'il, steward to the elder Loveless.—Beaumont and Fletcher, *The Scornful Lady* (1616).

Sav'ille (2 *syl.*), the friend of Doricourt. He saves Lady Frances Touchwood from Courtall, and frustrates his infamous designs on the lady's honor.—Mrs. Cowley, *The Belle's Stratagem* (1780).

Saville (*Lord*), a young nobleman with Chiffinch (emissary of Charles II.).—Sir W. Scott, *Peveril of the Peak* (time Charles II.).

Saviour of Rome. C. Marius was so called after the overthrow of the Cimbri, July 30, B.C. 101.

Saviour of the Nations. So the duke of Wellington was termed after the overthrow of Bonaparte (1769–1852).

Oh, Wellington . . . called "Saviour of the Nations!"

Byron, *Don Juan*, ix. 5 (1824).

Sawney, a corruption of Sandie, a contracted form of Alexander. Sawney means a Scotchman, as David a Welshman, John Bull an Englishman, Cousin Michael a German, Brother Jonathan a native of the United States, Macaire a Frenchman, Colin Tampon a Swiss, and so on.

Sawyer (*Bob*), a dissipated, struggling young medical practitioner, who tries to establish a practice at Bristol, but without success. Sam Weller calls him "Mr. Sawbones."—C. Dickens, *The Pickwick Papers* (1836)-

Saxon Duke (*The*), mentioned by Butler in his *Hudibras*, was John Frederick, duke of Saxony, of whom Charles V. said, "Never saw I such a swine before."

Sboga (*Jean*), the hero of a romance by C. Nodier (1818), a leader of bandits, in the spirit of Lord Byron's *Corsair* and *Lara*.

Scadder (*General*), agent in the office of the "Eden Settlement." His peculiarity consisted in the two distinct expressions of his profile, for "one side seemed to be listening to what the other side was doing." —C. Dickens, *Martin Chuzzlewit* (1844).

Scalds, court poets and chroniclers of the ancient Scandinavians. They resided at court, were attached to the royal suite, and attended the king in all his wars. They also acted as ambassadors between hostile tribes, and their persons were held sacred. These bards celebrated in song the gods, the kings of Norway, and national heroes. Their lays or *vyses* were compiled in the eleventh century by Sæmund Sigfusson, a priest and scald of Iceland, and the compilation is called the *Elder* or *Rythmical Edda*.

Scallop-Shell (*The*). Every one knows that St. James's pilgrims are distinguished by scallop-shells, but it is a blunder to suppose that other pilgrims are privileged to wear them. Three of the popes have, by their bulls, distinctly confirmed this right to the Compostella pilgrim alone:

viz., Pope Alexander III., Pope Gregory IX. and Pope Clement V.

Now, the escallop or scallop, is a shell-fish, like an oyster or large cockle; but Gwillim tells us what ignorant zoölogists have omitted to mention, that the bivalve is "engendered solely of dew and air. It has no blood at all; yet no food that man eats turns so soon into life-blood as the scallop."—*Display of Heraldy*, 171.

Scallop-shells used by Pilgrims. The reason why the scallop-shell is used by pilgrims is not generally known. The legend is this: When the marble ship which bore the headless body of St. James approached Bouzas, in Portugal, it happened to be the wedding day of the chief magnate of the village; and while the bridal party was at sport, the horse of the bridegroom became unmanageable, and plunged into the sea. The ship passed over the horse and its rider, and pursued its onward course, when, to the amazement of all, the horse and its rider emerged from the water uninjured, and the cloak of the rider was thickly covered with scallop-shells. All were dumbfounded, and knew not what to make of these marvels, but a voice from heaven exclaimed, "It is the will of God that all who henceforth make their vows to St. James, and go on pilgrimage, shall take with them scallop-shells; and all who do so shall be remembered in the day of judgment." On hearing this, the lord of the village, with the bride and bridegroom, were duly baptized, and Bouzas became a Christian Church.—*Sanctoral Portugues* (copied into the *Breviaries* of *Alcobaça and St. Cucufate*).

Cunctis mare cernentibus,
Sed a profundo ducitur;
Natus Regis submergitur,
Totus plenus conchilibus.
Hymn for St. James's day.

In sight of all the prince went down,
Into the deep sea dells;
In sight of all the prince emerged,
Covered with scallop-shells.

Scalping (*Rules for*). The Cheyennes, in scalping, remove from the part just over the left ear a piece of skin not larger than a silver dollar. The Arrapahoes take a similar piece from the region of the right ear. Others take the entire skin from the crown of the head, the forehead, or the nape of the neck. The Utes take the entire scalp from ear to ear, and from the forehead to the nape of the neck.

Scambister (*Eric*), the old butler of Magnus Troil, the udaller of Zetland.—Sir W. Scott, *The Pirate* (time, William III.).

*** A udaller is one who holds his lands by allodial tenure.

Scandal, a male character in *Love for Love*, by Congreve (1695).

Scandal (*School for*), a comedy by Sheridan (1777).

Scanderbeg. So George Castriota, an Albanian hero, was called. Amurath II. gave him the command of 5000 men, and such was his daring and success, that he was called Skander (*Alexander*). In the battle of Morava (1443) he deserted Amurath, and, joining the Albanians, won several battles over the Turks. At the instigation of Pius II. he headed a crusade against them, but died of a fever, before Mahomet II. arrived to oppose him (1404–1467). (Beg or Bey is the Turkish for "prince.")

Scanderbeg's sword needs Scanderbeg's arm. Mahomet II. "the Great" requested to see the scimitar which George Castriota used so successfully against the Ottomans in 1461. Being shown it, and wholly un-

able to draw it, he pronounced the weapon to be a hoax, but received for answer, "Scanderbeg's sword needs Scanderbeg's arm to wield it."

The Greeks had a similar saying, "None but Ulysses can draw Ulysses's bow."

Scapegoat (*The*), a farce by John Poole. Ignatius Polyglot, a learned pundit, master of seventeen languages, is the tutor of Charles Eustace, aged 24 years. Charles has been clandestinely married for four years, and has a little son named Frederick. Circumstances have occurred which render the concealment of this marriage no longer decorous or possible, so he breaks it to his tutor, and conceals his young wife for the nonce in Polyglot's private room. Here she is detected by the housemaid, Molly Maggs, who tells her master, and old Eustace says, the only reparation a man can make in such circumstances is to marry the girl at once. "Just so," says the tutor. "Your son is the husband, and he is willing at once to acknowledge his wife and infant son."

Scapin, valet of Léandre, son of Seignior Géronte. (See FOURBERIES.)—Molière, *Les Fourberies de Scapin* (1671).

(Otway has made an English version of this play, called *The Cheats of Scapin*, in which Léandre is Anglicized into "Leander," Géronte is called "Gripe," and his friend, Argante, father of Zerbinette, is called "Thrifty," father of "Lucia."

Scapi'no, the cunning, knavish servant of Gratiano, the loquacious and pedantic Bolognese doctor.—*Italian Mask.*

Scar (*Little*), son of Major and Madam Carroll, believed by his father to be legitimate, known by his mother to have been born during the lifetime of her first husband, although she had married the major, supposing herself a widow.—Constance Fenimore Woolson, *For the Major.*

Scar'amouch, a braggart and fool, most valiant in words, but constantly being drubbed by Harlequin. Scaramouch is a common character in Italian farce, originally meant in ridicule of the Spanish don, and therefore dressed in Spanish costume. Our clown is an imbecile old idiot, and wholly unlike the dashing poltroon of Italian pantomime. The best "Scaramouches" that ever lived were Tiberio Fiurelli, a Neapolitan (born 1608), and Gandini (eighteenth century).

Scar'borough Warning (*A*), a warning given too late to be taken advantage of. Fuller says the allusion is to an event which occurred in 1557, when Thomas Stafford seized upon Scarborough Castle, before the townsmen had any notice of his approach. Heywood says a "Scarborough warning" resembles what is now called Lynch law: punished first, and warned afterwards. Another solution is this: If ships passed the castle without saluting it by striking sail, it was customary to fire into them a shotted gun, by way of warning.

Be suërly seldom, and never for much . . .
Or Scarborow warning, as ill I believe,
When ("Sir, I arrest ye") gets hold of thy sleeve.
T. Tusser, *Five Hundred Points of Good Husbandry*, x. 28 (1557).

Scarlet (*Will*), **Scadlock** or **Scathelocke,** one of the companions of Robin Hood.

"Take thy good bowe in thy hande," said Robyn.
"Let Moche wend with the
And so shall Wyllyam Scathelocke,
And no man abyde with me."
Ritson, *Robin Hood Ballads*, i. 1 (1520).

The tinker looking him about,
Robin his horn did blow;
Then came unto him Little John
And William Scadlock, too.
Ditto, ii. 7 (1656).

And there of him they made a
Good yeoman Robin Hood,
Scarlet and Little John,
And Little John, hey ho!
Ditto, appendix 2 (1790).

In the two dramas called *The First and Second Parts of Robin Hood*, by Anthony Munday and Henry Chettle, Scathlock or Scadlock, is called the brother of Will Scarlet.

. . . possible that Warman's spite. . . doth
hunt the lives
Of bonnie Scarlet and his brother, Scathlock.
Pt. i. (1597).

Then "enter Warman, with Scarlet and Scathlock bounde," but Warman is banished, and the brothers are liberated and pardoned.

Scarlet Woman (*The*), popery (*Rev.* xvii. 4).

And fulminated
Against the scarlet woman and her creed.
Tennyson, *Sea Dreams*.

Scathelocke (2 *syl.*) or **Scadlock,** one of the companions of Robin Hood. Either the brother of Will Scarlet or another spelling of the name. (See SCARLET.)

Scatterbury (*Juliet*). Ambitious New York woman, who lives in a flat and pretends to distant friends that she lives in a Fifth Avenue brown stone front; "an egregious follower of Ananias and Sapphira." — William Henry Bishop, *The Brown Stone Boy and Other Stories* (1888).

Scavenger's Daughter (*The*), an instrument of torture, invented by Sir William Skevington, lieutenant of the Tower in the reign of Henry VIII. "Scavenger" is a corruption of Skevington.

To kiss the scavenger's daughter, to suffer punishment by this instrument of torture, to be beheaded by a guillotine or some similar instrument.

Sceaf [*Sheef*], one of the ancestors of Woden. So called because in infancy he was laid on a wheatsheaf, and cast adrift in a boat; the boat stranded on the shores of Sleswig, and the infant, being considered a gift from the gods, was brought up for a future king.—*Beowulf* (an Anglo-Saxon epic, sixth century).

Scepticism (*Father of Modern*), Pierre Bayle (1647–1706).

Schacabac, "the hare-lipped," a man reduced to the point of starvation, invited to a feast by the rich Barmecide. Instead of victuals and drink, the rich man set before his guest empty dishes and empty glasses, pretending to enjoy the imaginary foods and drinks. Schacabac entered into the spirit of the joke, and did the same. He washed in imaginary water, ate of the imaginary delicacies, and praised the imaginary wine. Barmecide was so delighted with his guest, that he ordered in a substantial meal, of which he made Schacabac a most welcome partaker.—*Arabian Nights* ("The Barber's Sixth Brother"). (See SHACCABAC.)

Schah'riah, sultan of Persia. His wife being unfaithful, and his brother's wife too, Schahriah imagined that no woman was virtuous. He resolved, therefore, to marry a fresh wife every night, and to have her strangled at daybreak. Scheherazâdê, the vizier's daughter, married him notwithstanding, and contrived, an hour before daybreak, to begin a story to her sister,

in the sultan's hearing, always breaking off before the story was finished. The sultan got interested in these tales; and, after a thousand and one nights, revoked his decree, and found in Scheherazadê a faithful, intelligent, and loving wife.—*Arabian Nights' Entertainments.*

Schah'zaman, sultan of the "Island of the children of Khal'edan," situated in the open sea, some twenty day's sail from the coast of Persia. The sultan had a son, an only child, named Camaral'zaman, the most beautiful of mortals. Camaralzaman married Badoura, the most beautiful of women, the only daughter of Gaiour (2 *syl.*), emperor of China.—*Arabian Nights* ("Camaralzaman and Badoura").

Schaibar (2 *syl.*), brother of the fairy Pari-Banou. He was only eighteen inches in height, and had a huge hump both before and behind. His beard, though thirty feet long, never touched the ground, but projected forwards. His moustaches went back to his ears, and his little pig's eyes were buried in his enormous head. He wore a conical hat, and carried for quarter-staff an iron bar of 500 lbs. weight at least.—*Arabian Nights* ("Ahmed and Pari-Banou").

Schamir (*The*), that instrument or agent with which Solomon wrought the stones of the Temple, being forbidden to use any metal instrument for the purpose. Some say the Schamir' was a worm; some that it was a stone; some that it was "a creature no bigger than a barleycorn, which nothing could resist."

Scheherazade [*Sha.ha'.ra.zah'.de*], the hypothetical relater of the stories in the *Arabian Nights.* She was the elder daughter of the vizier of Persia. The sultan, Schahriah, exasperated at the infidelity of his wife, came to the hasty conclusion that no woman could be faithful; so he determined to marry a new wife every night, and strangle her at daybreak. Scheherazādê, wishing to free Persia of this disgrace, requested to be made the sultan's wife, and succeeded in her wish. She was young and beautiful, of great courage and ready wit, well read, and an excellent memory, knew history, philosophy, and medicine, was besides a good poet, musician, and dancer. Scheherazadê obtained permission of the sultan for her younger sister, Dinarzadê, to sleep in the same chamber, and instructed her to say, one hour before daybreak, "Sister, relate to me one of those delightful stories which you know, as this will be the last time." Scheherazadê then told the sultan (under pretence of speaking to her sister) a story, but always contrived to break off before the story was finished. The sultan, in order to hear the end of the story, spared her life till the next night. This went on for a thousand and one nights, when the sultan's resentment was worn out, and his admiration of his sultana was so great that he revoked his decree.—*Arabian Nights' Entertainments.* (See MORADBAK.)

> Roused like the Sultana Scheherazadê, and forced into a story.—C. Dickens, *David Copperfield* (1849).

Schemseddin Mohammed, elder son of the vizier of Egypt, and brother of Noureddin Ali. He quarrelled with his brother on the subject of their two children's hypothetical marriage; but the brothers were not yet married, and children "were only in supposition." Noureddin Ali quitted Cairo, and travelled to Basora, where he married the vizier's daughter, and on the very same day Schemseddin married the daughter of one of the chief

grandees of Cairo. On one and the same day a daughter was born to Schemseddin, and a son to his brother, Noureddin Ali. When Schemseddin's daughter was 20 years old, the sultan asked her in marriage, but the vizier told him she was betrothed to his brother's son, Bed'reddin Ali. At this reply, the sultan, in anger, swore she should be given in marriage to the "ugliest of his slaves;" and accordingly betrothed her to Hunchback, a groom, both ugly and deformed. By a fairy trick, Bedreddin Ali was substituted for the groom, but at daybreak was conveyed to Damascus. Here he turned pastry-cook, and was discovered by his mother by his cheese-cakes. Being restored to his country and his wife, he ended his life happily.—*Arabian Nights* ("Noureddin Ali," etc.). (See CHEESE-CAKES.)

Schemsel'nihar, the favorite sultana of Haroun-al-Raschid, caliph of Bagdad. She fell in love with Aboulhassan Ali ebn Becar, prince of Persia. From the first moment of their meeting they began to pine for each other, and fell sick. Though miles apart, they died at the same hour, and were both buried in the same grave.—*Arabian Nights* ("Aboulhassen and Schemselnihar").

Schlemihl (*Peter*), the hero of a popular German legend. Peter sells his shadow to an "old man in grey," who meets him while fretting under a disappointment. The name is a household term for one who makes a desperate and silly bargain.—Chamisso, *Peter Schlemihl* (1813).

Schmidt (*Mr.*), a German of kindly spirit and refined tastes, "in his talk gently cynical." "To know him a little was to dislike him, but to know him well was to love him." At the feet of a pretty Quaker dame, he laid an homage, which he felt to be hopeless of result, while he was schooled by sorrowful fortunes to accept the position as one which he hardly ever wished to change.—Silas Weir Mitchell, *Hephzibah Guinness* (1880).

Scholastic (*The*), Epipha'nius, an Italian scholar (sixth century).

Scholastic Doctor (*The*), Anselm, of Laon (1050–1117).

Scholey (*Lawrence*), servant at Burgh-Westra. His master is Magnus Troil, the udaller of Zetland.—Sir W. Scott, *The Pirate* (time, William III.).

*** Udaller, one who holds land by allodial tenure.

Schonfelt, lieutenant of Sir Archibald von Hagenbach, a German noble.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

School of Husbands, (*L'école des Maris*, "wives trained by men"), a comedy by Molière (1661). Ariste and Sganarelle, two brothers, bring up Léonor and Isabelle, two orphan sisters, according to their systems for making them in time their model wives. Sganarelle's system was to make the women dress plainly, live retired, attend to domestic duties, and have few indulgences. Ariste's system was to give the woman great liberty, and trust to her honor. Isabelle, brought up by Sganarelle, deceived him and married another; but Léonor, brought up by Ariste, made him a fond and faithful wife.

Sganarelle's plan:

J'entend que la mienne vive à ma fantaisie—
Que d'une serge honnête elle ait son vêtement,
Et ne porte le noir, qu' aux bons jours seulement;

Qu' enfermée au logis, en personne bien sage,
Elle s'applique toute aux choses du ménage,
A recoudre mon linge aux heures de loisir,
Ou bien à trieoter quelques bas par plasir;
Qu' aux discours des muguets elle ferme l'oreille,
Et ne sorte jamais sans avoir qui la veille.

Ariste's plan:

Leur sexe aime à jouir d'un peu de liberté;
On le retient fort mal par tant d'austérité;
Et les soins défiants les verroux et les grilles,
Ne font pas la vertu des femmes ni des filles;
C'est l'honneur qui les doit tenir dans le devoir,
Non la sévérité que nous leur faisons voir . . .
Je trouve que le cœur est ce qu'il faut gagner.
Act i. 2.

School for Wives (*L'école des Femmes*, "training for wives"), a comedy by Molière (1662). Arnolphe has a crotchet about the proper training of girls to make good wives, and tries his scheme upon Agnes, whom he adopts from a peasant's cottage, and designs in due time to make his wife. He sends her from early childhood to a convent, where difference of sex and the conventions of society are wholly ignored. When removed from the convent she treats men as if they were schoolgirls, kisses them, plays with them, and treats them with girlish familiarity. The consequence is, a young man named Horace falls in love with her and makes her his wife, but Arnolphe loses his pains.

Schoolmen. (For a list of the schoolmen of each of the three periods, see *Dictionary of Phrase and Fable*, 794.)

Schoolmistress (*The*), a poem in Spenserian metre, by Shenstone (1758). The "schoolmistress" was Sarah Lloyd, who taught the poet himself in infancy. She lived in a thatched cottage, before which grew a birch tree, to which allusion is made in the poem.

There dwells, in lowly shed and mean attire,
A matron old, whom we schoolmistress name . . .
And all in sight doth rise a birchen tree.
Stanzas 2, 3.

Schreckenwald (*Ital.*), steward of Count Albert.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Schwaker (*Jonas*), jester of Leopold, archduke of Austria.—Sir W. Scott, *The Talisman* (time, Richard I.).

Scian Muse (*The*), Simon'idês, born at Scia, or Cea, now *Zia*, one of the Cyclades.

The Seian and the Teian Muse [*Anacreon*] . . .
Have found the fame your shores refuse.
Byron, *Don Juan*, iii. ("The Isles of Greece," 1820).

Science (*The prince of*), Tchuhe, "The Aristotle of China" (died A.D. 1200).

Scio (now called *Chios*), one of the seven cities which claimed to be the birthplace of Homer. Hence he is sometimes called "Scio's Blind Old Bard." The seven cities referred to make an hexameter verse:

Smyrna, Chios, Colophôn, Salamis, Rhodos, Argos, Athenæ; *or*
Smyrna, Chios, Colophôn, Ithacâ, Pylos, Argos, Athenæ.
Antipater Sidonius, *A Greek Epigram.*

Sciol'to (3 *syl.*), a proud Genoese nobleman, the father of Calista. Calista was the bride of Altamont, a young man proud and fond of her, but it was discovered on the wedding day that she had been seduced by Lothario. This led to a series of calamities: (1) Lothario was killed in a duel by Altamont; (2) a street riot was created, in which Sciolto received his death-wound; and (3) Calista stabbed herself.—N. Rowe, *The Fair Penitent* (1703).

(In Italian, *Sciolto* forms but two syllables, but Rowe has made it three in every case.)

Scipio "dismissed the Iberian maid" (Milton, *Paradise Regained*, ii.). The poet refers to the tale of Scipio's restoring a captive princess to her lover, Allucius, and giving to her, as a wedding present, the money of her ransom. (See CONTINENCE.)

During his command in Spain a circumstance occurred which contributed more to his fame and glory than all his military exploits. At the taking of New Carthage, a lady of extraordinary beauty was brought to Scipio, who found himself greatly affected by her charms. Understanding, however, that she was betrothed to a Celtibērian prince named Allucius, he resolved to conquer his rising passion, and sent her to her lover without recompense. A silver shield, on which this interesting event is depicted, was found in the river Rhone by some fishermen in the seventeenth century.—Goldsmith, *History of Rome*, xiv. 3. (Whittaker's improved edition contains a fac-simile of the shield on p. 215.)

Scipio, son of the gypsy woman, Coscolīna, and the soldier, Torribio Scipio. Scipio becomes the secretary of Gil Blas, and settles down with him at "the castle of Lirias." His character and adventures are very similar to those of Gil Blas himself, but he never rises to the same level. Scipio begins by being a rogue, who pilfered and plundered all who employed him, but in the service of Gil Blas he was a model of fidelity and integrity.—Lesage, *Gil Blas* (1715).

Sciro'nian Rocks, between Meg'ara and Corinth. So called because the bones of Sciron, the robber of Attica, were changed into these rocks when Theseus (2 *syl.*) hurled him from a cliff into the sea. It was from these rocks that Ino cast herself into the Corinthian bay.—*Greek Fable.*

Scirum. The men of Scirum used to shoot against the stars.

Like . . . men of wit bereaven,
Which howle and shoote against the lights of heaven.
Wm. Browne, *Britannia's Pastorals*, iv. (1613).

Scogan (*Henry*), M.A., a poet, contemporary with Chaucer. He lived in the reigns of Richard II., Henry IV., and probably Henry V. Among the gentry who had letters of protection to attend Richard II. in his expedition into Ireland, in 1399, is "Henricus Scogan, Armiger."—Tyrwhitt's *Chaucer*, v. 15 (1773).

Scogan? What was he?
Oh, a fine gentleman and a master of arts
Of Henry the Fourth's time, that made disguises
For the king's sons, and writ in ballad royal
Daintily well.
Ben Jonson, *The Fortunate Isles* (1626).

Scogan (*John*), the favorite jester and buffoon of Edward IV. "Scogan's jests" were published by Andrew Borde, a physician in the reign of Henry VIII.

The same Sir John [*Falstaff*], the very same. I saw him break Skogan's head at the court-gate, when he was a crack not thus high.—Shakespeare, 2 *Henry IV.* act iii. sc. 2.

*** Shakespeare has confounded Henry Scogan, M.A., the poet, who lived in the reign of Henry IV., with John Scogan, the jester, who lived about a century later, in the reign of Edward IV.; and, of course, Sir John Falstaff, could not have known him when "he was a mere crack."

Scogan's Jest. Scogan and some companions, being in lack of money, agreed to the following trick: A peasant, driving sheep, was accosted by one of the accomplices, who laid a wager that his sheep were hogs, and agreed to abide by the decision of the first person they met. This, of course, was Scogan, who instantly gave judgment against the herdsman.

A similar joke is related in the *Hitopadesa*, an abridged version of Pilpay's *Fables*. In this case, the "peasant" is represented by a Brahmin carrying a goat, and the joke was to persuade the Brahmin that he was carrying a dog. "How is this,

friend," says one, "that you, a Brahmin, carry on your back such an unclean animal as a dog?" "It is not a dog," says the Brahmin, "but a goat;" and trudged on. Presently another made the same remark, and the Brahmin, beginning to doubt, took down the goat to look at it. Convinced that the creature was really a goat, he went on, when presently a third made the same remark. The Brahmin, now fully persuaded that his eyes were befooling him, threw down the goat and went away without it; whereupon the three companions took possession of it and cooked it.

In *Tyll Eulenspiegel* we have a similar hoax. Eulenspiegel sees a man with a piece of green cloth, which he resolves to obtain. He employs two confederates, both priests. Says Eulenspiegel to the man, "What a famous piece of blue cloth! Where did you get it?" "Blue, you fool! why, it is green." After a short contention, a bet is made, and the question in dispute is referred to the first comer. This was a confederate, and he at once decided that the cloth was blue. "You are both in the same boat," says the man, "which I will prove by the priest yonder." The question being put to the priest, is decided against the man, and the three rogues divide the cloth amongst them.

Another version is in novel 8 of Fortini. The joke was that certain kids he had for sale were capons.—See Dunlop, *History of Fiction*, viii. art. "Ser Giovanni."

Scone [*Skoon*], a palladium stone. It was erected in Icolmkil for the coronation of Fergus Eric, and was called the *Lia-Fail* of Ireland. Fergus, the son of Fergus Eric, who led the Dalriads to Argyllshire, removed it to Scone; and Edward I. took it to London. It still remains in Westminster Abbey, where it forms the support of Edward the Confessor's chair, which forms the coronation chair of the British monarchs.

> Ni fallat fatum, Scoti, quocunque locatum
> Invenient lapidem, regnare tenentur ibidem.
> Lardner, *History of Scotland*, i. 67 (1832).

Where'er this stone is placed, the fates decree,
The Scottish race shall there the sovereigns be.

*** Of course, the "Scottish race" is the dynasty of the Stuarts and their successors.

Scotch Guards, in the service of the French kings, were called his *garde du corps*. The origin of the guard was this: When St. Louis entered upon his first crusade, he was twice saved from death by the valor of a small band of Scotch auxiliaries under the commands of the earls of March and Dunbar, Walter Stuart, and Sir David Lindsay. In gratitude thereof, it was resolved that "a standing guard of Scotchmen, recommended by the king of Scotland, should ever more form the body-guard of the king of France." This decree remained in force for five centuries. —Grant, *The Scottish Cavalier*, xx.

Scotland. So called, according to legend, from Scota, daughter of Pharaoh. What gives this legend especial interest is, that when Edward I. laid claim to the country as a fief of England, he pleaded that Brute, the British king, in the days of Eli and Samuel, had conquered it. The Scotch, in their defence, pleaded their independence in virtue of descent from Scota, daughter of Pharaoh. This is not fable, but sober history.—Rymer, *Fœdera*, I. ii. (1703).

Scotland a Fief of England. When Edward I. laid claim to Scotland as a fief

of the English crown, his great plea was that it was awarded to Adelstan, by direct miracle, and, therefore, could never be alienated. His advocates seriously read from *The Life and Miracles of St. John of Beverley*, this extract: Adelstan went to drive back the Scotch, who had crossed the border, and, on reaching the Tyne, St. John of Beverley appeared to him, and bade him cross the river at daybreak. Adelstan obeyed, and reduced the whole kingdom to submission. On reaching Dunbar, in the return march, Adelstan prayed that some sign might be given, to testify to all ages that God had delivered the kingdom into his hands. Whereupon he was commanded to strike the basaltic rock with his sword. This did he, and the blade sank into the rock "as if it had been butter," cleaving it asunder for "an ell or more." As the cleft remains to the present hour, in testimony of this miracle, why, of course, *cela va sans dire*.—Rymer, *Fœdera*, I. ii. 771 (1703).

Scotland's Scourge, Edward I. His son, Edward II., buried him in Westminster Abbey, where his tomb is still to be seen, with the following inscription:—

Edwardus Longus, Scotorum Malleus, hic est.
(Our Longshanks, "Scotland's Scourge," lies here).
Drayton, *Polyolbion*, xvii. (1613).

So Longshanks, Scotland's Scourge, the land laid waste.
Ditto, xxix. (1622).

Scots (*scuite*, "a wanderer, a rover"), the inhabitants of the western coast of Scotland. As this part is very hilly and barren, it is unfit for tillage; and the inhabitants used to live a roving life on the produce of the chase, their chief employment being the rearing of cattle.

Scots (*The Royal*). The hundred cuirassiers, called *hommes des armes*, which formed the body-guard of the French king, were sent to Scotland in 1633, by Louis XIII., to attend the coronation of Charles I., at Edinburgh. On the outbreak of the civil war, eight years afterwards, these cuirassiers loyally adhered to the crown, and received the title of "The Royal Scots." At the downfall of the king, the *hommes des armes* returned to France.

Scott (*The Southern*). Ariosto is so called by Lord Byron.

First rose
The Tuscan father's "comedy divine" [*Dante*];
Then, not unequal to the Florentine,
The southern Scott, the minstrel who called forth
A new creation with his magic line,
And, like the Ariosto of the north [*Sir W. Scott*],
Sang ladye-love and war, romance and knightly worth.
Byron, *Childe Harold*, iv. 40 (1817).

*** Dante was born at Florence.

Scott of Belgium (*The Walter*), Hendrick Conscience (1812–).

Scottish Anacreon (*The*), Alexander Scot is so called by Pinkerton.

Scottish Boanerges (*The*), Robert and James Haldane (nineteenth century). Robert died 1842, aged 79, and James 1851.

Scottish Hogarth (*The*), David Allan (1744–1796).

Scottish Homer (*The*), William Wilkie, author of an epic poem in rhyme, entitled *The Epigoniad* (1753).

Scottish Solomon (*The*), James VI. of Scotland, subsequently called James I. of England (1566, 1603–1625).

*** The French king called him far more aptly, "The Wisest Fool in Christendom."

Scottish Teniers (*The*), Sir David Wilkie (1785–1841).

Scottish Theoc'ritos (*The*), Allan Ramsay (1685–1758).

Scotus. There were two schoolmen of this name: (1) John Scotus *Erigena*, a native of Ireland, who died 886, in the reign of King Alfred; (2) John Duns Scotus, a Scotchman, who died 1308. Longfellow confounds these two in his *Golden Legend* when he attributes the Latin version of *St. Dionysius, the Arcopagite*, to the latter schoolman.

> And done into Latin by that Scottish beast,
> Erigena Johannes.
> Longfellow, *The Golden Legend* (1851).

Scourers, a class of dissolute young men, often of the better class, who infested the streets of London, in the seventeenth century, and thought it capital fun to break windows, upset sedan-chairs, beat quiet citizens, and molest young women. These young blades called themselves at different times, Muns, Hectors, Scourers, Nickers, Hawcabites, and Mohawks or Mohocks.

Scourge of Christians (*The*), Noureddin-Mahmûd, of Damascus (1116–1174).

Scourge of God (*The*), Attila, king of the Huns, called *Flagellum Dei* (died A.D. 453). Gensĕric, king of the Vandals, called *Virga Dei* (*, reigned 429–477).

Scourge of Princes (*The*), Pietro Aretino, of Arezzo, a merciless satirist of kings and princes, but very obscene and licentious. He called himself "Aretino the Divine" (1492–1557).

> Thus Aretin of late got reputation
> By scourging kings, as Lucian did of old
> By scorning gods.
> Lord Brooke, *Inquisition Upon Fame* (1554–1628).

Suidas called Lucian "The Blasphemer;" and he added that he was torn to pieces by dogs for his impiety. Some of his works attack the heathen philosophy and religion. His *Jupiter Convicted* shows Jupiter to be powerless, and *Jupiter, the Tragedian*, shows Jupiter and the other gods to be myths (120–200).

Scourge of Scotland, Edward I., *Scotōrum Malleus* (1239, 1272–1307).

Scrape-All, a soapy, psalm-singing hypocrite, who combines with Cheatly to supply young heirs with cash at most exorbitant usury. (See CHEATLY.)—Shadwell, *Squire of Alsatia* (1688).

Scrape on, Gentlemen. Hadrian went once to the public baths, and, seeing an old soldier scraping himself with a potsherd, for want of a flesh-brush, sent him a sum of money. Next day the bath was crowded with potsherd scrapers; but the emperor said when he saw them, "Scrape on, gentlemen, but you will not scrape an acquaintance with me."

Scribble, an attorney's clerk, who tries to get married to Polly Honeycombe, a silly, novel-struck girl, but well off. He is happily foiled in his scheme, and Polly is saved from the consequences of a most unsuitable match.—G. Colman, the elder, *Polly Honeycombe* (1760).

Scrible'rus (*Cornelius*), father of Martinus. He was noted for his pedantry, and his odd whims about the education of his son.

Martīnus Scriblērus, a man of capacity,

who had read everything; but his judgment was worthless, and his taste perverted.—(?) Arbûthnot, *Memoirs of the Extraordinary Life, Works, and Discoveries of Martin Scriblerus.*

*** These "memoirs" were intended to be the first instalment of a general satire on the false taste in literature prevalent in the time of Pope. The only parts of any moment that were written of this intended series, were Pope's *Treatise of the Bathos, or Art of Sinking in Poetry,* and his *Memoirs of P. P., Clerk of this Parish* (1727), in ridicule of Dr. Burnett's *History of His Own Time.* The *Dunciad* is, however, preceded by a *Prolegomena,* ascribed to Martinus Scriblerus, and contains his notes and illustrations on the poem, thus connecting this merciless satire with the original design.

Scrieve (*Jock*), the apprentice of Duncan Macwheeble (bailie at Tully Veolan to Mr. Cosmo Comyne Bradwardine, baron of Bradwardine and Tully Veolan).—Sir W. Scott, *Waverley* (time George II.).

Scriptores Decem, a collection of ten ancient chronicles on English history, in one vol., folio, London, 1652, edited by Roger Twysden and John Selden. The volume contains: (1) Simeon Dunelmensis [Simeon of Durham], *Historia;* (2) Johannes Hagustaldensis [John of Hexham], *Historia Continuata;* (3) Richardus Hagustaldensis [Richard of Hexham], *De Gestis Regis Stephani;* (4) Ailredus Rievallensis [Ailred of Rieval], *Historia* (genealogy of the kings); (5) Radulphus de Diceto [Ralph of Diceto], *Abbreviationes Chronicorum* and *Ymagines Historiarum;* (6) Johannes Brompton, *Chronicon;* (7) Gervasius Dorobornensis [Gervais of Dover], *Chronica, etc.* (burning and repair of Dover Church; contentions between the monks of Canterbury and Archbishop Baldwin; and lives of the archbishops of Canterbury); (8) Thomas Stubbs (a Dominican), *Chronica Pontificum ecc. Eboraci* [*i.e.* York]; (9) Guilielmus Thorn Cantuariensis [of Canterbury], *Chronica;* and (10) Henricus Knighton Leicestrensis [of Leicester], *Chronica.* (The last three are chronicles of "pontiffs" or archbishops.)

Scriptores Quinque, better known as *Scriptores Post Bedam,* published at Frankfürt, 1601, in one vol., folio, and containing: (1) Willielm Malmesburiensis, *De Gestis Regum Anglorum, Historiæ Novellæ,* and *De Gestis Pontificum Anglorum;* (2) Henry Huntindoniensis, *Historia;* (3) Roger Hovedeni [Hoveden], *Annales;* (4) Ethelwerd, *Chronica;* and (5) Ingulphus Croylandensis [of Croyland], *Historia.*

Scriptores Tres, three "hypothetical" writers on ancient history, which Dr. Bertram professed to have discovered between the years 1747 and 1757. They are called Richardus Corinensis [of Cirencester], *De Situ Britanniæ;* Gildas Badonicus; and Nennius Banchorensis [of Bangor].—J. E. Mayor, in his preface to *Ricardi de Cirencestria Speculum Historiale,* has laid bare this literary forgery.

Scripture. Parson Adams's wife said to her husband that in her opinion "it was blasphemous to talk of Scriptures out of church."—Fielding, *Joseph Andrews.*

> A great impression in my youth
> Was made by Mrs. Adams, where she cries,
> "That Scriptures out of church are blasphemous."
> Byron, *Don Juan,* xiii. 96 (1824).

Scroggen, a poor hack author, celebrated by Goldsmith in his *Description of an Author's Bedchamber.*

Scroggens, (*Giles*), a peasant, who courted Molly Bawn, but died just before the wedding day. Molly cried and cried for him, till she cried herself fast asleep. Fancying that she saw Giles Scroggens's ghost standing at her bedside, she exclaimed in terror, "What do you want?" "You for to come for to go along with me," replied the ghost. "I ben't dead, you fool!" said Molly; but the ghost rejoined, "Why, that's no rule." Then, clasping her round the waist, he exclaimed, "Come, come with me, ere morning beam." "I won't!" shrieked Molly, and woke to find "'twas nothing but a dream."—*A Comic Ballad.*

Scroggs (*Sir William*), one of the judges.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Scrooge (*Ebenezer*), partner, executor, and heir of old Jacob Marley, stock-broker. When first introduced, he is "a squeezing, grasping, covetous old hunks, sharp and hard as a flint;" without one particle of sympathy, loving no one, and by none beloved. One Christmas Day Ebenezer Scrooge sees three ghosts; The Ghost of Christmas Past; Ghost of Christmas Present; and the Ghost of Christmas To-come. The first takes him back to his young life, shows him what Christmas was to him when a schoolboy, and when he was an apprentice; reminds him of his courting a young girl, whom he forsook as he grew rich; and shows him that sweetheart of his young days married to another, and the mother of a happy family. The second ghost shows him the joyous home of his clerk, Bob Cratchit, who has nine people to keep on 15*s.* a week, and yet could find wherewithal to make merry on this day; it also shows him the family of his nephew, and of others. The third ghost shows him what would be his lot if he died as he then was, the prey of harpies, the jest of his friends on 'Change, the world's uncared-for waif. These visions wholly changed his nature, and he becomes benevolent, charitable, and cheerful, loving all, and by all beloved.—C. Dickens, *A Christmas Carol* (in five staves, 1843).

Scrow, the clerk of Lawyer Glossin.—Sir W. Scott, *Guy Mannering* (time George II.).

Scrub, a man-of-all-work to Lady Bountiful. He describes his duties thus;

> Of a Monday I drive the coach, of a Tuesday I drive the plough, on Wednesday I follow the hounds, on Thursday I dun the tenants, on Friday I go to market, on Saturday I draw warrants, and on Sunday I draw beer.—Geo. Farquhar, *The Beaux' Stratagem*, iii. 4 (1707).

Scrubin'da, the lady who "lived by the scouring of pots in Dyot Street, Bloomsbury Square."

> Oh, was I a quart, pint, or gill,
> To be scrubbed by her delicate hands! . . .
> My parlor that's next to the sky
> I'd quit, her blest mansion to share;
> So happy to live and to die
> In Dyot Street, Bloomsbury Square.
> W. B. Rhodes, *Bombastes Furioso* (1790).

Scruple, the friend of Random. He is too honest for a rogue, and too conscientious for a rake. At Calais he met Harriet, the elder daughter of Sir David Dunder, of Dunder Hall, near Dover, and fell in love with her. Scruple subsequently got invited to Dunder Hall, and was told that his Harriet was to be married next day to Lord Snolt, a stumpy, "gummy" fogey of five and forty. Harriet hated the idea, and agreed to elope with Scruple; but her father discovered by accident the

intention, and intercepted it. However, to prevent scandal, he gave his consent to the union, and discovered that Scruple, both in family and fortune, was quite suitable for a son-in-law.—G. Colman, *Ways and Means* (1788).

Scu'damour (*Sir*), the knight beloved by Am'oret (whom Britomart delivered from Busyrane, the enchanter), and whom she ultimately married. He is called Scudamour (3 *syl.*) from [*e*]*scu d'amour* ("the shield of love"), which he carried (bk. iv. 10). This shield was hung by golden bands in the temple of Venus, and under it was written: "WHOSOEVER BE THIS SHIELD, FAIRE AMORET BE HIS." Sir Scudamour, determined to win the prize, had to fight with twenty combatants, overthrew them all, and the shield was his. When he saw Amoret in the company of Britomart, dressed as a knight, he was racked with jealousy, and went on his wanderings, accompanied by nurse Glaucê for "his squire;" but somewhat later, seeing Britomart, without her hemlet, he felt that his jealousy was groundless (bk. iv. 6). His tale is told by himself (bk. iv. 10). —Spenser, *Faëry Queen*, iii., iv. (1590–6).

Sculpture (*Father of French*), Jean Goujon (1510–1572). G. Pilon is so called also (1515–1590).

Scyld, the king of Denmark preceding Beowulf. The Anglo-Saxon epic poem called *Beowulf* (sixth century) begins with the death of Scyld.

At his appointed time, Scyld deceased, very decrepit, and went into the peace of the Lord. They . . . bore him to the sea-shore as he himself requested. . . . There on the beach stood the ring-prowed ship, the vehicle of the noble . . . ready to set out. They laid down the dear prince, the distributer of rings, in the bosom of the ship, the mighty one beside the mast . . . they set up a golden ensign high overhead . . . they gave him to the deep. Sad was their spirit, mournful their mood.—Kemble, *Beowulf* (an Anglo-Saxon poem, 1833).

Scylla and Charybdis. The former was a rock, in which dwelt Scylla, a hideous monster, encompassed with dogs and wolves. The latter was a whirlpool, into which Charybdis was metamorphosed.—*Classic Fable.*

Scythian (*That Brave*), Darius, the Persian. According to Herod'otus, all the south-east of Europe used to be called Scythia, and Xenophon calls the dwellers south of the Caspian Sea "Scythians," also. In fact, by Scythia was meant the south of Russia and west of Asia; hence, the Hungarians, a Tartar horde, settled on the east coast of the Caspian Sea, who, in 889, crossed into Europe, are spoken of as "Scythians," and Lord Brooke calls the Persians "Scythians." The reference below is to the following event in Persian history:—The death of Smerdis was kept for a time a profound secret, and one of the officers about the court who resembled him usurped the crown, calling himself brother of the late monarch. Seven of the high nobles conspired together, and slew the usurper, but it then became a question to which of the seven the crown should be offered. They did not toss for it, but they did much the same thing. They agreed to give the crown to him whose horse neighed first. Darius's horse won, and thus Darius became king of the Persian empire.

That brave Scythian,
Who found more sweetness in his horse's neighing
Than all the Phrygian, Dorian, Lydian playing.
Lord Brooke, (1554–1628).

*** Marlowe calls Tamburlaine of Tartary "a Scythian."

You shall hear the Scythian Tamburlaine
Threatening the world with high astounding terms.
Marlowe, *Tamburlaine* (prologue, 1587).

Scythian's Name (*The*). Humber or Humbert, king of the Huns, invaded England during the reign of Locrin, some 1000 years B.C. In his flight, he was drowned in the river Abus, which has ever since been called the Humber, after "the Scythian's name."—Geoffrey, *British History*, ii. 2 (1142); and Milton's *History of England*.

Or Humber loud that keeps the Scythian's name.
Milton, *Vacation Exercise* (1627).

Sea-Captain (*The*), a drama by Lord Lytton (1839). Norman, "the sea-captain," was the son of Lady Arundel by her first husband, who was murdered. He was born three days after his father's murder, and was brought up by Onslow, a village priest. At 14 he went to sea, and became the captain of a man-of-war. Lady Arundel married again, and had another son named Percy. She wished to ignore Norman, and to settle the title and estates on Percy, but it was not to be. Norman and Percy both loved Violet, a ward of Lady Arundel. Violet, however, loved Norman only. A scheme was laid to murder Norman, but failed; and at the end Norman was acknowledged by his mother, reconciled to his brother, and married to the ward.

Seaforth (*The earl of*), a royalist, in the service of King Charles I.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Seasons (*The*), a descriptive poem in blank verse, by James Thomson, "Winter" (1726), "Summer" (1727), "Spring" (1728), "Autumn" (1730). "Winter" is inscribed to the earl of Wilmington; "Summer" to Mr. Doddington; "Spring" to the countess of Hertford; and "Autumn" to Mr. Onslow.

1. In "Winter," after describing the season, the poet introduces his episode of a traveller lost in a snowstorm, "the creeping cold lays him along the snow, a stiffened corse," of wife, of children, and of friends unseen. The whole book containing 1069 lines.

2. "Summer" begins with a description of the season, and the rural pursuits of haymaking and sheep-shearing; passes on to the hot noon, when "nature pants, and every stream looks languid." After describing the tumultuous character of the season in the torrid zone, he returns to England, and describes a thunder-storm, in which Celădon and Amelia are overtaken. The thunder growls, the lightnings flash, louder and louder crashes the aggravated roar, "convulsing heaven and earth." The maiden, terrified, clings to her lover for protection. "Fear not, sweet innocence," he says. "He who involves yon skies in darkness ever smiles on thee. 'Tis safety to be near thee, sure, and thus to clasp protection." As he speaks the words, a flash of lightning strikes the maid, and lays her a blackened corpse at the young man's feet. The poem concludes with the more peaceful scenery of a summer's evening, when the story of Damon and Musidōra is introduced. Damon had long loved the beautiful Musidora, but met with scant encouragement. One summer's evening he accidently came upon her bathing, and the respectful modesty of his love so won upon the damsel that she wrote upon a tree, "Damon, the time may come when you need not fly." The whole book contains 1804 lines.

3. In "Spring" the poet describes its

general features, and its influence on the vegetable and animal world. He describes a garden with its harem of flowers, a grove with its orchestry of song-birds making melody in their love, the rough world of brutes, furious and fierce with their strong desire, and lastly man tempered by its infusive influence. The book contains 1173 lines.

4. In "Autumn" we are taken to the harvest-field, where the poet introduces a story similar to that of Ruth and Boaz. His Ruth he calls "Lavinia," and his Boaz "Palēmon." He then describes partridge and pheasant shooting, hare and fox hunting, all of which he condemns. After luxuriating in the orchard and vineyard, he speaks of the emigration of birds, the falling of the sear and yellow leaf, and concludes with a eulogy of country life. The whole book contains 1371 lines.

*** It is much to be regretted that the poet's order has not been preserved. The arrangement of the seasons into Spring, Summer, Autumn, and Winter, is unnatural, and mars the harmony of the poet's plan.

Seatonian Prize. The Rev. Thomas Seaton, Fellow of Clare Hall, Cambridge University, bequeathed the rents of his Kislingbury estate for a yearly prize of £40 to the best English poem on a sacred subject announced in January, and sent in on or before September 29 following.

> Shall hoary Granta call her sable sons . . . .
> Shall these approach the Muse? Ah, no! she flies,
> And even spurns the great Seatonian prize.
>
> Byron, *English Bards and Scotch Reviewers* (1809).

Sebastes of Mytile'ne (4 *syl.*), the assassin in the "Immortal Guards."—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Sebastian, a young gentleman of Messalinê, brother to Viola. They were twins, and so much alike that they could not be distinguished except by their dress. Sebastian and his sister, being shipwrecked, escaped to Illyria. Here Sebastian was mistaken for his sister (who had assumed man's apparel), and was invited by the Countess Olivia to take shelter in her house from a street broil. Olivia was in love with Viola, and thinking Sebastian to be the object of her love, married him. —Shakespeare, *Twelfth Night* (1614).

Sebastian, brother of Alonso, king of Naples, in *The Tempest* (1609).

Sebastian, father of Valentine and Alice. —Beaumont and Fletcher, *Mons. Thomas* (1619).

Sebastian (*Don*), king of Portugal, is defeated in battle and taken prisoner by the Moors (1574). He is saved from death by Dorax, a noble Portuguese, then a renegade in the court of the emperor of Barbary. The train being dismissed, Dorax takes off his turban, assumes his Portuguese dress, and is recognized as Alonzo of Alcazar.—Dryden, *Don Sebastian* (1690).

> The quarrel and reconcilation of Sebastian and Dorax [*alias Alonzo of Alcazar*] is a masterly copy from a similar scene between Brutus and Cassius [*in Shakespeare's Julius Cæsar*].—R. Chambers, *English Literature*, i. 380.

Don Sebastian, a name of terror to Moorish children.

> Nor shall Sebastian's formidable name
> Be longer used to still the crying babe.
>
> Dryden, *Don Sebastian* (1690).

Sebastian I. of Brazil, who fell in the battle of Alcazarquebir in 1578. The legend is that he is not dead, but is patiently biding the fulness of time, when he

will return, and make Brazil the chief kingdom of the earth. (See Barbarossa.)

Sebastoc'rator (*The*), the chief officer of state in the empire of Greece. Same as Protosebastos.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Sebile (2 *syl.*), la Dame du Lae, in the romance called *Perceforest.* Her castle was surrounded by a river, on which rested so thick a fog that no one could see across it. Alexander the Great abode with her a fortnight to be cured of his wounds, and King Arthur was the result of this amour (vol. i. 42).

Secret Hill (*The*). Ossian said to Oscar, when he resigned to him the command of the morrow's battle, "Be thine the secret hill to-night," referring to the Gaelic custom of the commander of an army retiring to a secret hill the night before a battle, to hold communion with the ghosts of departed heroes.—Ossian, *Cathlin of Clutha.*

Secret Tribunal (*The*), the count of the Holy Vehme.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Sedgwick (*Doomsday*), William Sedgwick, a fanatical "prophet" in the Commonwealth, who pretended that it had been revealed to him in a vision that the day of doom was at hand.

Sedillo, the licentiate, with whom Gil Blas took service as a footman. Sedillo was a gouty old gourmand of 69. Being ill, he sent for Dr. Sangrado, who took from him six porringers of blood every day, and dosed him incessantly with warm water, giving him two or three pints at a time, saying, "a patient cannot be blooded too much; for it is a great error to suppose that blood is needful for the preservation of life. Warm water," he maintained, "drunk in abundance, is the true specific in all distempers." When the licentiate died under this treatment, the doctor insisted it was because his patient had neither lost blood enough nor drunk enough warm water.—Lesage, *Gil Blas,* ii. 1, 2 (1715).

Sedley (*Mr.*), a wealthy London stockbroker, brought to ruin by the fall of the Funds just prior to the battle of Waterloo. The old merchant then tried to earn a meagre pittance by selling wine, coals, or lottery-tickets by commission, but his bad wine and cheap coals found but few customers.

Mrs. Sedley, wife of Mr. Sedley. A homely, kind-hearted motherly woman in her prosperous days, but soured by adversity, and quick to take offence.

Amelia Sedley, daughter of the stockbroker, educated at Miss Pinkerton's academy, Chiswick Mall, and engaged to Captain George Osborne, son of a rich London merchant. After the ruin of old Sedley, George married Amelia, and was disinherited by his father. He was adored by his young wife, but fell on the field of Waterloo. Amelia then returned to her father, and lived in great indigence, but Captain Dobbin greatly loved her, and did much to relieve her worst wants. Captain Dobbin rose in his profession to the rank of colonel, and married the young widow.

Joseph Sedley, a collector, of Boggley Wollah; a fat, sensual, conceited dandy, vain, shy, and vulgar. "His Excellency" fled from Brussels on the day of the battle between Napoleon and Wellington, and returned to Calcutta, where he bragged of his brave deeds, and made appear that he was Wellington's right hand; so that he

obtained the sobriquet of "Waterloo Sedley." He again returned to England, and became the "patron" of Becky Sharp (then Mrs. Rawdon Crawley, but separated from her husband). But this lady proved a terrible dragon, fleeced him of all his money, and in six months he died under very suspicious circumstances.—Thackeray, *Vanity Fair* (1848).

Sedley (*Sir Charles*), in the court of Charles II.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Seelencooper (*Captain*), superintendent of the military hospital at Ryde.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Seer (*The Poughkeepsie*), Andrew Jackson Davis.

Seicen'to (3 *syl.*), the sixteenth century of Italian notables, the period of bad taste and degenerate art. The degraded art is termed *Seicentista*, and the notables of the period the *Seicentisti*. The style of writing was inflated and bombastic, and that of art was what is termed "rococo." The chief poet was Marini (1569–1615), the chief painter Caravaggio (1569–1609), the chief sculptor Bernini (1593–1680), and the chief architect Borromini (1599–1667).

Sede, in Voltaire's tragedy of *Mahomet*, was the character in which Talma, the great French tragedian, made his *début* in 1787.

Seidel-Beckir, the most famous of all talismanists. He made three of extraordinary power: viz., a little golden fish, which would fetch from the sea whatever was desired of it; a poniard, which rendered the person who bore it invisible, and all others whom he wished to be so; and a steel ring, which enabled the wearer to read the secrets of another's heart.—Comte de Caylus, *Oriental Tales* ("The Four Talismans," 1743).

Sejanus (*Ælius*), a minister of Tibĕrius, and commander of the Prætorian Guards. His affability made him a great favorite. In order that he might be the foremost man of Rome, all the children and grandchildren of the emperor were put to death under sundry pretences. Drusus, the son of Tiberius, then fell a victim. He next persuaded the emperor to retire, and Tiberius went to Campania, leaving to Sejānus the sole management of affairs. He now called himself emperor; but Tiberius, roused from his lethargy, accused his minister of treason. The senate condemned him to be strangled, and his remains, being treated with the grossest insolence, were kicked into the Tiber, A.D. 31. This was the subject of Ben Jonson's first historical play, entitled *Sejanus* (1603).

Sejjin or **Sejn,** the record of all evil deeds, whether by men or the genii, kept by the recording angel. It also means that dungeon beneath the seventh earth, where Eblis and his companions are confined.

> Verily, the register of the deeds of the wicked is surely in Sejjin.—Sale, *Al Korân*, lxxxiii.

Selby (*Captain*), an officer in the guards. —Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Self-Admiration Society (*The*). *Poets:* Morris, Rosetti and Swinburne. *Painters:* Brown, Mudon, Whistler and some others.

Selim, son of Abdallah, who was murdered by his brother, Giaffir (pacha of Aby'dos). After the death of his brother, Giaffir (2 *syl.*) took Selim under his charge and brought him up, but treated him with considerable cruelty. Giaffir had a daughter named Zuleika (3 *syl.*), with whom Selim fell in love; but Zuleika thought he was her brother. As soon as Giaffir discovered the attachment of the two cousins for each other, he informed his daughter that he intended her to marry Osmyn Bey; but Zuleika eloped with Selim, the pacha pursued them, Selim was shot, Zuleika killed herself, and Giaffir was left childless and alone.—Byron, *Bride of Abydos* (1813).

Selim, son of Acbar. Jehanguire was called Selim before his accession to the throne. He married Nourmahal, the "Light of the Haram," but a coolness rose up between them. One night Nourmahal entered the sultan's banquet-room as a lute-player, and so charmed young Selim that he exclaimed, "If Nourmahal had so sung, I could have forgiven her!" It was enough. Nourmahal threw off her disguise, and became reconciled to her husband.—T. Moore, *Lalla Rookh* ("Light of the Haram," 1817).

Selim, son of the Moorish king of Algiers. [Horush] Barbarossa, the Greek renegade, having made himself master of Algiers, slew the reigning king, but Selim escaped. After the lapse of seven years, he returned under the assumed name of Achmet, and headed an uprising of the Moors. The insurgents succeeded, Barbarossa was slain, the widowed Queen Zaphīra was restored to her husband's throne, and Selim, her son, married Irēnê, daughter of Barbarossa.—J. Brown, *Barbarossa* (1742 or 1755).

Selim, friend of Etan (the supposed son of Zamti, the mandarin).—Murphy, *The Orphan of China* (1759).

Sel'ima, daughter of Bajazet, sultan of Turkey, in love with Prince Axalla, but promised by her father in marriage to Omar. When Selima refused to marry Omar, Bajazet would have slain her; but Tamerlane commanded both Bajazet and Omar to be seized. So every obstacle was removed from the union of Selima and Axalla.—N. Rowe, *Tamerlane* (1702).

Selima, one of the six Wise Men from the East, led by the guiding star to Jesus. —Klopstock, *The Messiah*, v. (1771).

Se'lith, one of the two guardian angels of the Virgin Mary, and of John the Divine.—Klopstock, *The Messiah*, ix. (1771).

Sellock (*Cisly*), a servant girl in the service of Lady and Sir Geoffrey Peveril, of the Peak.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Selvaggio, the father of Sir Industry, and the hero of Thomson's *Castle of Indolence.*

In Fairy-land there lived a knight of old,
Of feature stern, Selvaggio well y-clept;
A rough, unpolished man, robust and bold,
But wondrous poor. He neither sowed nor reaped;
No stores in summer for cold winter heaped.
In hunting all his days away he wore—
Now scorched by June, now in November steeped,
Now pinched by biting January sore.
He still in woods pursued the libbard and the boar.
Thomson, *Castle of Indolence*, ii. 5 (1745).

Sem'ele (3 *syl.*), ambitious of enjoying Jupiter in all his glory, perished from the sublime effulgence of the god. This is

substantially the tale of the second story of T. Moore's *Loves of the Angels.* Liris requested her angel lover to come to her in all his angelic brightness; but was burnt to ashes as she fell into his embrace.

For majesty gives nought to subjects, . . .
A royal smile, a guinea's glorious rays,
Like Semelê, would kill us with its blaze.
Peter Pindar [Dr. Wolcot], *Progress of Admiration* (1809).

Semi'da, the young man, the only son of a widow, raised from the dead by Jesus, as he was being carried from the walls of Nain. He was deeply in love with Cidli, the daughter of Jairus.

He was in the bloom of life. His hair hung in curls on his shoulders, and he appeared as beautiful as David, when, sitting by the stream of Bethlehem, he was ravished at the voice of God.—Klopstock, *The Messiah,* iv. (1771).

Semir'amis, queen of Assyria, wife of Ninus. She survived her husband, and reigned. The glory of her reign stands out so prominently that she quite eclipses all the monarchs of ancient Assyria. After a reign of forty-two years she resigned the crown to her son, Ninyas, and took her flight to heaven in the form of a dove. Semiramis was the daughter of Derceto, the fish-goddess, and a Syrian youth, and, being exposed in infancy, was brought up by doves.

Semiramis of the North, Margaret, daughter of Waldemar III. of Denmark. At the death of her father she succeeded him; by the death of her husband, Haco VIII., king of Norway, she succeeded to that kingdom also; and, having conquered Albert of Sweden, she added Sweden to her empire. Thus was she queen of Denmark, Norway and Sweden (1353–1412).

Semirămis of the North, Catherine of Russia, a powerful and ambitious sovereign, but in morals a law unto herself (1729–1796).

Semkail, the angel of the winds and waves.

I keep the winds in awe with the hand which you see in the air, and prevent the wind Haidge from coming forth. If I gave it freedom it would reduce the universe to powder. With my other hand I hinder the sea from overflowing, without which precaution it would cover the face of the whole earth.—Comte de Caylus, *Oriental Tales* ("History of Abdal Motalleb," 1743).

Semo (*Son of*), Cuthullin, general of the Irish tribes.

Sempro'nius, one of the "friends" of Timon of Athens, and "the first man that e'er received a gift from him." When Timon sent to borrow a sum of money of "his friend," he excused himself thus: As Timon did not think proper to apply to me first, but asked others before he sent to me, I consider his present application an insult. "Go," said he to the servant, "and tell your master:

Who bates mine honor shall not know my coin."
Shakespeare, *Timon of Athens,* act iii. sc. 3 (1600).

Sempronius, a treacherous friend of Cato while in Utica. Sempronius tried to mask his treason by excessive zeal and unmeasured animosity against Cæsar, with whom he was acting in alliance. He loved Marcia, Cato's daughter, but his love was not honorable love; and when he attempted to carry off the lady by force, he was slain by Juba, the Numidian prince.—J. Addison, *Cato* (1713).

I'll conceal
My thoughts in passion, 'tis the surest way.
I'll bellow out for Rome, and for my country.
And mouth at Cæsar till I shake the senate.
Your cold hypocrisy's a stale device,
A worn-out trick.
Act i. 1.

Sena'nus (*St.*), the saint who fled to the island of Scattery, and resolved that no woman should ever step upon the isle. An angel led St. Can'ara to the isle, but Senanus refused to admit her.—T. Moore, *Irish Melodies* ("St. Senanus and the Lady," 1814).

Sen'eca (*The Christian*), Bishop Hall, of Norwich (1574–1656).

Sene'na (3 *syl.*), a Welsh maiden, in love with Car'adoc. She dressed in boy's clothes, and, under the assumed name of Mervyn, became the page of the Princess Goervyl, that she might follow her lover to America, when Madoc colonized Caer-Madoc. Senena was promised in marriage to another; but when the wedding day arrived and all was ready, the bride was nowhere to be found.

> . . . she doffed
> Her bridal robes, and clipt her golden locks,
> And put on boy's attire, thro' wood and wild
> To seek her own true love; and over sea,
> Forsaking all for him, she followed him.
> Southey, *Madoc*, ii. 23 (1805).

Sennac'herib, called by the Orientals King Moussal.—D'Herbelot, *Notes to the Korân* (seventeenth century).

Sennamar, a very skilful architect, who built at Hirah, for Nôman-al-Aôuar, king of Hirah, a most magnificent palace. In order that he might not build another equal or superior to it, for some other monarch, Nôman cast him headlong from the highest tower of the building.—D'Herbelot, *Bibliothèque Orientale* (1697).

*** A parallel tale is told of Neim'heid (2 *syl.*), who employed four architects to build for him a palace in Ireland, and then, jealous lest they should build one like it, or superior to it, for another monarch, he had them all privately put to death.—O'Halloran, *History of Ireland.*

Sensitive (*Lord*), a young nobleman of amorous proclivities, who marries Sabina Rosny, a French refugee, in Padua, but leaves her, more from recklessness than wickedness. He comes to England and pays court to Lady Ruby, a rich young widow; but Lady Ruby knows of his marriage to the young French girl, and so hints at it that his lordship, who is no libertine, and has a great regard for his honor, sees that his marriage is known, and tells Lady Ruby he will start without delay to Padua, and bring his young wife home. This, however, was not needful, as Sabina was at the time the guest of Lady Ruby. She is called forth, and Lord Sensitive openly avows her to be his wife. —Cumberland, *First Love* (1796).

Sentimental Journey (*The*), by Laurence Sterne (1768). It was intended to be sentimental sketches of his tour through Italy in 1764, but he died soon after completing the first part. The tourist lands at Calais, and the first incident is his interview with a poor monk of St. Francis, who begged alms for his convent. Sterne refused to give anything, but his heart smote him for his churlishness to the meek old man. From Calais he goes to Montriul (Montreuil-sur-Mer) and thence to Nampont, near Cressy. Here occurred the incident, which is one of the most touching of all the sentimental sketches, that of "The Dead Ass." His next stage was Amiens, and thence to Paris. While looking at the Bastille, he heard a voice crying, "I can't get out! I can't get out!" He thought it was a child, but it was only a caged starling. This led him to reflect on the delights of liberty and miseries of captivity. Giving reins to his

fancy, he imaged to himself a prisoner who for thirty years had been confined in a dungeon, during all which time "he had seen no sun, no moon, nor had the voice of kinsman breathed through his lattice." Carried away by his feelings, he burst into tears, for he "could not sustain the picture of confinement which his fancy had drawn." While at Paris, our tourist visited Versailles, and introduces an incident which he had witnessed some years previously at Rennes, in Brittany. It was that of a marquis reclaiming his sword and "patent of nobility." Any nobleman in France who engaged in trade, forfeited his rank; but there was a law in Brittany that a nobleman of reduced circumstances might deposit his sword temporarily with the local magistracy, and if better times dawned upon him, he might reclaim it. Sterne was present at one of these interesting ceremonies. A marquis had laid down his sword to mend his fortune by trade, and after a successful career at Martinico for twenty years, returned home, and reclaimed it. On receiving his deposit from the president, he drew it slowly from the scabbard, and, observing a spot of rust near the point, dropped a tear on it. As he wiped the blade lovingly, he remarked, "I shall find some other way to get it off." Returning to Paris, our tourist starts for Italy; but the book ends with his arrival at Moulines (Moulins). Some half a league from this city he encountered Maria, whose pathetic story had been told him by Mr. Shandy. She had lost her goat when Sterne saw her, but had instead a little dog named Silvio, led by a string. She was sitting under a poplar, playing on a pipe her vespers to the Virgin. Poor Maria had been crossed in love, or, to speak more strictly, the curé of Moulines had forbidden her banns, and the maiden lost her reason. Her story is exquisitely told, and Sterne says, "Could the traces be ever worn out of her brain, and those of Eliza out of mine, she should not only eat of my bread and drink of my cup, but Maria should lie in my bosom, and be unto me as a daughter."

Sentinel and St. Paul's Clock (*The*). The sentinel condemned to death by court-martial for falling asleep on his watch, but pardoned because he affirmed that he heard St. Paul's clock strike thirteen instead of twelve, was John Hatfield, who died at the age of 102, June, 1770.

Sentry (*Captain*), one of the members of the club under whose auspices the *Spectator* was professedly issued.

September Massacre (*The*), the slaughter of loyalists confined in the Abbaye. This massacre took place in Paris between September 2 and 5, 1792, on receipt of the news of the capture of Verdun. The number of victims was not less than 1200, and some place it as high as 4000.

September the Third was Cromwell's day. On September 3, 1650, he won the battle of Dunbar. On September 3, 1651, he won the battle of Worcester. On September 3, 1658, he died.

Seraphic Doctor (*The*), St. Bonaventura, placed by Dantê among the saints of his *Paradiso* (1221–1274).

Seraphic Saint (*The*), St. Francis d'Assisi (1182–1226).

Of all the saints, St. Francis was the most blameless and gentle.—Dean Milman.

Seraphina Arthuret (*Miss*), a papist.

Her sister is Miss Angelica Arthuret.—Sir W. Scott, *Redgauntlet* (time, George III.).

Sera'pis, an Egyptian deity symbolizing the Nile, and fertility in general.

Seraskier' (3 *syl.*), a name given by the Turks to a general of division, generally a pacha with two or three tails. (Persian, *seri asker*, "head of the army.")

> . . . three thousand Moslems perished here,
> And sixteen bayonets piereed the seraskier.
> Byron, *Don Juan*, viii. 81 (1824).

Serb, a Servian or native of Servia.

Sereme'nes (4 *syl.*), brother-in-law of King Sardanapālus, to whom he entrusts his signet-ring to put down the rebellion headed by Arbācês, the Mede, and Belĕsis, the Chaldēan soothsayer. Seremēnês was slain in a battle with the insurgents.—Byron, *Sardanapalus* (1819).

Sere'na, allured by the mildness of the weather, went into the fields to gather wild flowers for a garland, when she was attacked by the Blatant Beast, who carried her off in its mouth. Her cries attracted to the spot Sir Calidore, who compelled the beast to drop its prey.—Spenser, *Faëry Queen*, vi. 3 (1596).

Sergis (*Sir*), the attendant on Irēna. He informs Sir Artegal that Irena is the captive of Grantorto, who has sworn to take her life within ten days, unless some knight will volunteer to be her champion, and in single combat prove her innocent of the crime laid to her charge.—Spenser, *Faëry Queen*, v. 11 (1596).

Sergius, a Nestorian monk, said to be the same as Boheira, who resided at Bosra, in Syria. This monk, we are told, helped Mahomet in writing the *Korân.* Some say it was Saïd or Felix Boheira.

> Boheira's name, in the books of Christians, is Sergius.—Masudi, *History*, 24 (A.D. 956).

Serimner, the wild boar whose lard fed the vast multitude in Einheriar, the hall of Odin. Though fed on daily, the boar never diminished in size. Odin himself gave his own portion of the lard to his two wolves, Geri and Freki.—*Scandinavian Mythology.* (See Rusticus's Pig.)

Seri'na, daughter of Lord Acasto, plighted to Chamont (the brother of Monimia, "the orphan").—Otway, *The Orphan* (1680).

Seriswattee, the Janus of Hindû mythology.

The Serpent and Satan. There is an Arabian tradition that the devil begged all the animals, one after another, to carry him into the garden, that he might speak to Adam and Eve, but they all refused except the serpent, who took him between two of its teeth. It was then the most beautiful of all the animals, and walked upon legs and feet.—Masudi, *History*, 22 (A.D. 956).

The Serpent's Punishment. The punishment of the serpent for tempting Eve was this: (1) Michael was commanded to cut off its legs; and (2) the serpent was doomed to feed on human excrements ever after.

Serpent d'Isabit, an enormous monster, whose head rested on the top of the Pic du Midi de Bigorre, its body filled the whole valley of Luz, St. Sauveur, and Gèdres, and its tail was coiled in the hollow below the cirque of Gavarnie. It fed

onee in three months, and supplied itself by making a very strong inspiration of its breath, whereupon every living thing around was drawn into its maw. It was ultimately killed by making a huge bonfire, and waking it from its torpor, when it became enraged, and drawing a deep breath, drew the bonfire into its maw, and died in agony.—Rev. W. Webster, *A Pyrenean Legend* (1877).

Served My God. Wolsey said, in his fall, "Had I but served my God with half the zeal I served my king, He would not in mine age have left me naked to mine enemies."—Shakespeare, *Henry VIII.* act iii. sc. 2 (1601).

Samrah, when he was deposed from the government of Basorah by the Caliph Moawiyah, said, "If I had served God so well as I have served the caliph, He would never have condemned me to all eternity."

Antonio Perez, the favorite of Philip II. of Spain, said, "Mon zele etoit si grand vers ces benignes puissances [i.e. *Turin*] qui si j'en eusse eu autant pour Dieu, je ne doubte point qu'il ne m'eut deja recompensé de son paradis."

The earl of Gowrie, when, in 1854, he was led to execution, said, "If I had served God as faithfully as I have done the king [*James VI.*], I should not have come to this end."—Spotswood, *History of the Church of Scotland*, 332, 333 (1653).

Sesostris (*The Modern*), Napoleon Bonaparte (1769, 1804–1815, 1821).

But where is he, the modern, mightier far,
Who, born no king, made monarchs draw his car;
The new Sesostris, whose unharnessed kings,
Freed from the bit, believe themselves with wings,
And spurn the dust o'er which they crawled of late,
Chained to the chariot of the chieftain's state?
Byron, *Age of Bronze* (1821).

*** "Sesostris," in Fénelon's *Télémaque*, is meant for Louis XIV.

Set'ebos, a deity of the Patagonians.

His art is of such power,
It would control my dam's god Setebos.
Shakespeare, *The Tempest* (1609).

The giants, when they found themselves fettered, roared like bulls, and cried upon Setebos to help them.—Eden, *History of Travayle.*

Seth, a servant of the Jew at Ashby. Reuben is his fellow-servant.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Seth Fairchild. Young countryman, who is almost persuaded to be in love with Isabel, the wife of his brother, Albert. Albert is killed—it is supposed, accidentally—and Isabel, assuming that Seth has murdered him, and for her sake, promises to keep the deed secret. The horror of the supposition and her readiness to believe him capable of the crime, dispels Seth's unholy illusion and sends him back to his first love, who has always been his good angel.—Harold Frederic, *Seth's Brother's Wife* (1887).

Settle (*Elkana*), the poet, introduced by Sir W. Scott in *Peveril of the Peak* (time, Charles II.).

Seven Champions of Christendom (*The*): St. George for England; St. Andrew for Scotland; St. Patrick for Ireland; St. David for Wales; St. Denis for France; St. James for Spain; and St. Anthony for Italy.

*** Richard Johnson wrote *The Famous History of the Seven Champions of Christendom* (1617).

Seven, Rienzi's Number.

October 7, Rienzi's foes yielded to his power.
7 months Rienzi reigned as tribune.

7 years he was absent in exile.
7 weeks of return saw him without an enemy (Oct. 7).
7 was the number of the crowns the Roman convents and the Roman council awarded him.

Seven Sleepers (*The*). The tale of these sleepers is told in divers manners. The best accounts are those in the *Korân* xviii., entitled, "The Cave, Revealed at Mecca;" *The Golden Legends*, by Jacques de Voragine; the *De Gloria Martyrum*, i. 9, by Gregory of Tours; and the *Oriental Tales*, by Comte de Caylus (1743).

Names of the Seven Sleepers. Gregory of Tours says their names were: Constantine, Dionysius, John, Maximian, Malchus, Martinian or Marcian, and Serapĭon. In the *Oriental Tales* the names given are: Jemlikha, Mekchilinia, Mechlima, Merlima, Debermouch, Charnouch, and the shepherd Keschetiouch. Their names are not given in the *Korân*.

Number of the Sleepers. Al Seyid, a Jacobite Christian of Najrân, says the sleepers were only three, with their dog; others maintain that their number was five, besides the dog; but Al Beidâwi, who is followed by most authorities, says they were seven, besides the dog.

Duration of the Sleep. The *Korân* says it was "300 years and nine years over;" the *Oriental Tales* say the same; but if Gregory of Tours is followed, the duration of the sleep was barely 230 years.

The Legend of the Seven Sleepers. (1) According to Gregory of Tours. Gregory says they were seven noble youths of Ephesus, who fled in the Decian persecution to a cave in Mount Celion, the mouth of which was blocked up by stones. After 230 years they were discovered, and awoke, but died within a few days, and were taken in a large stone coffin to Marseilles. Visitors are still shown, in St. Victor's Church, the stone coffin.

If there is any truth at all in the legend, it amounts to this: In A.D. 250, some youths (three or seven) suffered martyrdom under the Emperor Decius, "fell asleep in the Lord," and were buried in a cave of Mount Celion. In 479 (the reign of Theodosius) their bodies were discovered, and, being consecrated as holy relics, were removed to Marseilles.

(2) According to the *Oriental Tales.* Six Grecian youths were slaves in the palace of Dakiānos (*Decianus*, *Decius*). This Dakianos had risen from low degrees to kingly honors, and gave himself out to be a god. Jemlikha was led to doubt the divinity of his master, because he was unable to keep off a fly which persistently tormented him, and being roused to reflection, came to the conclusion that there must be a god to whom both Dakianos and the fly were subject. He communicated his thoughts to his companions, and they all fled from the Ephesian court till they met the shepherd Keschetiouch, whom they converted, and who showed them a cave, which no one but himself knew of. Here they fell asleep, and Dakianos, having discovered them, commanded the mouth of the cave to be closed up. Here the sleepers remained 309 years, at the expiration of which time they all awoke, but died a few hours afterwards.

The Dog of the Seven Sleepers. In the notes of the *Korân*, by Sale, the dog's name is Kratim, Kratimer, or Katmir. In the *Oriental Tales* it is Catnier, which looks like a clerical blunder for Catmer, only it occurs frequently. It is one of the ten animals admitted into Mahomet's paradise. The *Korân* tells us that the dog followed the seven young men into the cave, but they tried to drive him away, and even broke three of its legs with stones, when the dog said to them, "I love those who love God. Sleep, masters, and

I will keep guard." In the *Oriental Tales* the dog is made to say, "You go to seek God, but am not I also a child of God?" Hearing this, the young men were so astounded, they went immediately, and carried the dog into the cave.

The Place of Sepulture of the Seven Sleepers. Gregory of Tours tells us that the bodies were removed from Mount Celion in a stone coffin to Marseilles. The *Korân*, with Sale's notes, informs us they were buried in the cave, and a chapel was built there to mark the site. (See SLEEPER.)

The Seven Sleepers turning on their sides. William of Malmesbury says that Edward the Confessor, in his mind's eye, saw the seven sleepers turn from their right sides to their left, and (he adds) whenever they turn on their sides, it indicates great disasters to Christendom.

> Woe, woe to England! I have seen a vision:
> The seven sleepers in the cave of Ephesus
> Have turned from right to left.
> Tennyson, *Harold*, i. 1.

Seven Wise Masters. Lucien, the son of Dolopathos, was placed under the charge of Virgil, and was tempted in manhood by his step-mother. He repelled her advances, and she accused him to the king of taking liberties with her. By consulting the stars it was discovered that if he could tide over seven days his life would be spared; so seven wise masters undertook to tell the king a tale each, in illustration of rash judgments. When they had all told their tales, the prince related, under the disguise of a tale, the story of the queen's wantonness; whereupon Lucien was restored to favor, and the queen was put to death.—Sandabar, *Parables* (contemporary with King Courou).

*** John Rolland, of Dalkeith, has rendered this legend into Scotch verse. There is an Arabic version by Nasr Allah (twelfth century), borrowed from the Indian by Sandabar. In the Hebrew version by Rabbi Joel (1270), the legend is called *Kalilah and Dimnah.*

Seven Wise Men (*The*).

One of Plutarch's *brochures* in the *Moralia* is entitled "The Banquet of the Seven Wise Men," in which Periander is made to give an account of a contest at Chalcis between Homer and Hesiod, in which the latter wins the prize, and receives a tripod, on which he caused to be engraved this inscription:

> This Hesiod vows to the Heliconian nine,
> In Chalcis won from Homer the divine.

Seven Wise Men of Greece (*The*), seven Greeks of the sixth century B.C., noted for their maxims.

BIAS. His maxim was, "Most men are bad" ("There is none that doeth good, no, not one," *Psalm* xiv. 3): Οἱ πλέιονς κακοὶ (fl. B.C. 550).

CHILO. "Consider the end:" Τέλος ὁρᾶν μακροῦ βίου (fl. B. C. 590).

CLEOBŪLOS. "Avoid extremes" (the golden mean): Ἄριστον μέτρον (fl. B.C. 580).

PERIANDER. "Nothing is impossible to industry" (patience and perseverance overcome mountains): Μελέτη τὸ πᾶν (B.C. 665–585).

PITTĂCOS. "Know thy opportunity" (seize time by the forelock): Καιρὸν γνῶθι (B.C. 652–569).

SOLON. "Know thyself:" Γνῶθι σεαυτὸν (B.C. 638–558).

THĀLES (2 *syl.*). "Suretyship is the forerunner of ruin." ("He that hateth suretyship is sure," *Prov.* xi. 15): Ἐγγύα, πάρα δ' ἄτη (B.C. 636–546).

> First Solon, who made the Athenian laws,
> While Chilo, in Sparta, was famed for his saws;
> In Milētos did Thalês astronomy teach;
> Bias used in Priēnê his morals to preach;

Cleobūlos of Lindos, was handsome and wise;
Mitylēnê, gainst thraldom saw Pittăeos rise;
Periander is said to have gained, thro' his court,
The title that Myson, the Chenian, ought.

*** It is Plato who says that Myson should take the place of Periander as one of the Seven Wise Men.

Seven Years.

Barbarossa changes his position in his sleep every seven years.

Charlemagne starts in his chair from sleep every seven years.

Ogier, the Dane, stamps his iron mace on the floor every seven years.

Olaf Redbeard of Sweden uncloses his eyes every seven years.

Seven Year's War (*The*), the war maintained by Frederick II. of Prussia against Austria, Russia, and France (1756–1763).

Seven Against Thebes (*The*). At the death of Œdĭpus, his two sons, Eteŏclês and Polynīcês, agreed to reign alternate years, but at the expiration of the first year Eteoclês refused to resign the crown to his brother. Whereupon, Polynicês induced six others to join him in besieging Thebes, but the expedition was a failure. The names of the seven Grecian chiefs who marched against Thebes were: Adrastos, Amphiarāos, Kapaneus, Hippomedon (*Argives*), Parthenopæos (*an Arcadian*), Polynicês (*a Theban*), and Tydeus (*an Æolian*). (See Epigoni.)

Æschylos has a tragedy on the subject.

Severn, a corruption of Averne, daughter of Astrild. The legend is this: King Locryn was engaged to Gwendolen, daughter of Corīneus, but seeing Astrild (daughter of the king of Germany), who came to this island with Homber, king of Hungary, fell in love with her. While Corineus lived he durst not offend him, so he married Gwendolen, but kept Astrild as his mistress, and had by her a daughter (Averne). When Corineus died, he divorced Gwendolen, and declared Astrild queen, but Gwendolen summoned her vassals, dethroned Locryn, and caused both Astrild and Averne to be cast into the river, ever since called Severn fron Averne "the kinges dohter."

Sevier (*Dr.*), New Orleans physician. "His inner heart was all of flesh, but his demands for the rectitude of mankind pointed out like the muzzles of cannon through the embrasures of his virtues." He befriends the struggling Richlings, setting John upon his feet time and again, and in his last illness, never leaving him until he goes out and closes the door upon the dying man, reunited to his wife and child. Dr. Sevier finds work for the widow, and educates little Alice, named for his own dead wife.

"And oh! when they two, who have never joined hands on this earth, go to meet John and Alice,—which God grant may be at one and the same time,—what weeping there will be among God's poor!"—George W. Cable, *Dr. Sevier* (1883).

Sewall (*Judge*) Colonial judge in Massachusetts. He has left in his diary a circumstantial account of his courtship of Madam Winthrop, also a curious "confession" made by him in church of the "Guilt contracted upon the opening of the late Commission of Oyer and Terminer, at Salem."—*Sewall Papers* (1697).

Sewall (*Rev. Mr.*). Boston clergyman, liberal in opinion, and large of heart. He counsels the Lapham parents in their family perplexities, and becomes the not-

too-willing sponsor of Lemuel Barker, a rustic aspirant after literary honors.—W. L. Howells, *The Rise of Silas Lapham* and *The Minister's Charge.*

Sex. Milton says that spirits can assume either sex at pleasure, and Michael Psellus asserts that demons can take what sex, shape, and color they please, and can also contract or dilate their forms at pleasure.

> For spirits when they please,
> Can either sex assume, or both; so soft
> And uncompounded is their essence pure;
> Not tied or manacled with joint and limb,
> Nor founded on the brittle strength of bones,
> Like cumbrous flesh.
>
> *Paradise Lost*, i. 423, etc. (1665).

Sex. Cæneus and Tire'sias were at one part of their lives of the male sex, and at another part of their lives of the female sex. (See these names.)

Iphis was first a woman, and then a man.—Ovid, *Metamorphoses*, ix. 12; xiv 699.

Sextus [Tarquinius]. There are several points of resemblance in the story of Sextus and that of Paris, son of Priam. (1) Paris was the guest of Menelāos, when he eloped with his wife, Helen; and Sextus was the guest of Lucretia when he defiled her. (2) The elopement of Helen was the cause of a national war between the Greek cities and the allied cities of Troy; and the defilement of Lucretia was the cause of a national war between Rome and the allied cities under Por'sena. (3) The contest between Greece and Troy terminated in the victory of Greece, the injured party; and the contest between Rome and the supporters of Tarquin terminated in favor of Rome, the injured party. (4) In the Trojan war, Paris, the aggressor, showed himself before the Trojan ranks, and defied the bravest of the Greeks to single combat, but when Menelaos appeared, he took to flight; and so Sextus rode vauntingly against the Roman host, but when Herminius appeared, fled to the rear like a coward. (5) In the Trojan contest, Priam and his sons fell in battle; and in the battle of Lake Regillus, Tarquin and his sons were slain.

*** Lord Macaulay has taken the "Battle of Lake Regillus" as the subject of one of his *Lays of Ancient Rome.* Another of his lays, called "Horatius," is the attempt of Porsĕna to re-establish Tarquin on the throne.

Seyd, pacha of the Morea, assassinated by Gulnare (2 *syl.*), his favorite concubine. Gulnare was rescued from the burning harem by Conrad, "the Corsair." Conrad, in the disguise of a dervise, was detected and seized in the palace of Seyd, and Gulnare, to effect his liberation, murdered the pacha.—Byron, *The Corsair* (1814).

Seyton (*Lord*), a supporter of Queen Mary's cause.

Catherine Seyton, daughter of Lord Seyton, a maid of honor in the Court of Queen Mary. She appears at Kinross village in disguise.

Henry Seyton, son of Lord Seyton.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Sforza, of Lombardy. He with his two brothers (Achilles and Palamēdês) were in the squadron of adventurers in the allied Christian army.—Tasso, *Jerusalem Delivered* (1575).

*** The word Sforza means "force," and, according to tradition, was derived thus: Giacomuzzo Attendolo, the son of a day laborer, being desirous of going to the wars, consulted his hatchet, resolving to

enlist if it stuck fast in the tree at which he flung it. He threw it with such *force* that the whole blade was completely buried in the trunk (fifteenth century).

Sforza (*Ludov'ico*), duke of Milan, surnamed "the More," from *mora*, "a mulberry" (because he had on his arm a birth-stain of a mulberry color). Ludovico was dotingly fond of his bride, Marcelia, and his love was amply returned; but during his absence in the camp, he left Francesco lord protector, and Francesco assailed the fidelity of the young duchess. Failing in his villainy, he accused her to the duke of playing the wanton with him, and the duke, in a fit of jealousy, slew her. Sforza was afterwards poisoned by Eugenia (sister of Francesco), whom he had seduced.

Nina Sforza, the duke's daughter.—Massinger, *The Duke of Milan* (1622).

*** This tragedy is obviously an imitation of Shakespeare's *Othello* (1611).

Sganarelle, the "cocu imaginaire," of Molière's comedy (1660). The plot runs thus: Célie was betrothed to Lélie, but her father, Gorgĭbus, insisted on her marrying Valère, because he was the richer man. Célie fainted on hearing this, and dropped her lover's miniature, which was picked up by Sganarelle's wife. Sganarelle, thinking it to be the portrait of a gallant, took possession of it, and Lélie asked him how he came by it. Sganarelle said he took it from his wife, and Lélie supposed that Célie had become the wife of Sganarelle. A series of misapprehensions arose thence: Célie supposed that Lélie had deserted her for Madame Sganarelle; Sganarelle supposed that his wife was unfaithful to him; madame supposed that her husband was an adorer of Célie; and Lélie supposed that Célie was the wife of Sganarelle. In time they met together, when Lélie charged Célie with being married to Sganarelle; both stared, an explanation followed, when a messenger arrived to say that Valère was married.—Molière, *Le Cocu Imaginaire.*

Sganarelle, younger brother of Ariste (2 *syl.*); a surly, domineering, conceited fellow, the dupe of the play. His brother says to him, "Cette farouche humeur à tous vos procédés inspire un air bizarre, et, jusques à l'habit, rend tout chez vous barbare." The father of Isabelle and Léonor, on his death-bed, committed them to the charge of Sganarelle and Ariste, who were either to marry them or dispose of them in marriage. Sganarelle chose Isabelle, but insisted on her dressing in serge, going to bed early, keeping at home, looking after the house, mending the linen, knitting socks, and never flirting with any one. The consequence was, she duped her guardian, and cajoled him into giving his signature to her marriage with Valère.—Molière, *L'Ecole des Maris.*

Sganarelle (3 *syl.*). At about 63 years of age, Sganarelle wished to marry Dorimène (3 *syl.*), daughter of Alcantor, a girl fond of dances, parties of pleasure, and all the active enjoyments of young life. Feeling some doubts about the wisdom of this step, he first consults a friend, who dissuades him, but, seeing the advice is rejected, replies "Do as you like." He next consults two philosophers, but they are so absorbed in their philosophy, that they pay no attention to him. He then asks the gypsies, who take his money and decamp with a dance. At length, he overhears Dorimène telling a young lover that she only marries the old dotard for his money, and that he cannot live above a few months; so he makes up his mind to decline the marriage. The father of the

lady places the matter in his son's hands, and the young fire-eater, armed with two swords, goes at once to the old *fiancé*, and begs him to choose one. When Sganarelle declines to fight, the young man beats him soundly, and again bids him choose a sword. After two or three good beatings, Sganarelle consents to the marriage "forcé." — Molière, *Le Mariage Forcé* (1664).

Molière wrote *Sganarelle ou Le Cocu Imaginaire* (*q.v.*) as a supplement to this comedy.

*** This joke about marrying is borrowed from Rabelais, *Pantagruel*, iii. 35, etc. Panurge asks Trouillogan whether he would advise him to marry. The sage says "No." "But I wish to do so," says the prince. "Then do so, by all means," says the sage. "Which, then, would you advise?" asks Panurge. "Neither," says Trouillogan. "But," says Panurge, "that is not possible." "Then both," says the sage. After this, Panurge consults many others on the subject, and lastly the oracle of the Holy Bottle.

The plot of Molière's comedy is founded on an adventure recorded of the count of Grammont (*q.v.*). The count had promised marriage to la belle Hamilton, but deserted her, and tried to get to France. Being overtaken by the two brothers of the lady, they clapped their hands on their swords, and demanded if the count had not forgotten something or left something behind. "True," said the count; "I have forgotten to marry your sister;" and returned with the two brothers to repair this oversight.

Sganarelle, father of Lucinde. Anxious about his daughter because she has lost her vivacity and appetite, he sends for four physicians, who retire to consult upon the case, but talk only on indifferent topics. When Sganarelle asks the result of their deliberation, they all differ, both in regard to the disease, and the remedy to be applied. Lisette (the lady's maid) sends for Clitandre, the lover, who comes disguised as a quack doctor, tells Sganarelle that the young lady's disease must be acted on through the imagination, and prescribes a mock marriage. Sganarelle consents to the experiment, but Clitandre's assistant being a notary, the mock marriage proves to be a real one.—Molière, *L'Amour Médecin* (1665).

Sganarelle, husband of Martine. He is a faggot-maker, and has a quarrel with his wife, who vows to be even with him for striking her. Valère and Lucas (two domestics of Géronte) ask her to direct them to the house of a noted doctor. She sends them to her husband, and tells them he is so eccentric that he will deny being a doctor, but they must beat him well. So they find the faggot-maker, whom they beat soundly, till he consents to follow them. He is introduced to Lucinde, who pretends to be dumb, but, being a shrewd man, he soon finds out that the dumbness is only a pretence, and takes with him Léandre as an apothecary. The two lovers understand each other, and Lucinde is rapidly cured with "pills matrimoniac."—Molière, *Le Médecin Malgré Lui* (1666).

*** Sganarelle being asked by the father what he thinks is the matter with Lucinde, replies, "Entendez-vous le Latin?" "En aucune façon," says Géronte. "Vous n'entendez point le Latin?" "Non, monsieur." "That is a sad pity," says Sganarelle, "for the case may be briefly stated thus:

Cabricias arci thuram, catalamus, singulariter, nominativo, hæc musa, *la muse*, bonus, bona, bonum. Deus sanctus, estne oratio Latinas? etiam, *oui*, quare? *pourquoi?* quia substantivo et

adjectivum concordat in generi, numerum, et casus." "Wonderful man!" says the father.—Act iii.

Sganarelle (3 *syl.*), valet to Don Juan. He remonstrates with his master on his evil ways, but is forbidden sternly to repeat his impertinent admonitions. His praise of tobacco, or rather snuff, is somewhat amusing:

Tabac est la passion des honnêtes gens; et qui vit sans tabac n'est pas digne de vivre. Non seulement il réjouit et purge les cerveaux humains, mais encore il instruit les ames à la vertu, et l'on apprend avec lui à devenir honnête homme . . . il inspire des sentiments d'honneur à tous ceux qui en prennent.—Molière, *Don Juan*, i. 1 (1665).

Shaccabac, in *Blue Beard.* (See SCHACABAC.)

I have seen strange sights. I have seen Wilkinson play "Macbeth;" Matthews, "Othello;" Wrench, "George Barnwell;" Buckstone, "Iago;" Rayner, "Penruddock;" Keeley, "Shylock;" Liston, "Romeo" and "Octavian;" G. F. Cooke, "Mercutio;" John Kemble, "Archer;" Edmund Kean, clown in a pantomine; and C. Young, "Shaccabac."—*Record of a Stage Veteran.*

"Macbeth," "Othello," "Iago" (in *Othello*), "Shylock" (*Merchant of Venice*), "Romeo" and "Mercutio" (in *Romeo and Juliet*), all by Shakespeare: "George Barnwell" (Lillo's tragedy so called); "Penruddock" (in *The Wheel of Fortune*), by Cumberland); "Octavian" (in Colman's drama so called); "Archer" (in *The Beaux' Stratagem*, by Farquhar).

Shackfords (*The*). *Lemuel Shackford*, "a hard, avaricious, passionate man, holding his own way remorselessly. . . . A prominent character because of his wealth, endless lawsuits and eccentricity."

Richard Shackford, nephew of *Lemuel*, a frank, whole-souled young fellow, intent upon his profession, but willing to make everybody else comfortable as he wins his way up. He is accused, upon circumstantial evidence, of the murder of his uncle, but is extricated by his own sagacity, which enables him to fix the crime upon the true assassin.—T. B. Aldrich, *The Stillwater Tragedy* (1880).

Shaddai (*King*), who made war upon Diabolus for the regaining of Mansoul.—John Bunyan, *The Holy War* (1682).

Shade (*To fight in the*). Dieneces [*Di.en'.e.seez*], the Spartan, being told that the army of the Persians was so numerous that their arrows would shut out the sun, replied, "Thank the gods! we shall then fight in the shade."

Shadow (*Simon*), one of the recruits of the army of Sir John Falstaff. "A half-faced fellow," so thin that Sir John said, "A foeman might as well level his gun at the edge of a penknife" as at such a starveling.—Shakespeare, 2 *Henry IV.* act iii. sc. 2 (1598).

Shadrach, Meshach and Abednego were cast, by the command of Nebuchadnezzar, into a fiery furnace, but received no injury, although the furnace was made so hot that the heat thereof "slew those men" that took them to the furnace.—*Dan.* iii. 22.

By Nimrod's order, Abraham was bound and cast into a huge fire at Cûtha; but he was preserved from injury by the angel Gabriel, and only the cords which bound him were burnt. Yet so intense was the heat that above 2000 men were consumed thereby.—See *Gospel of Barnabas*, xxviii.; and Morgan, *Mahometanism Explained*, V. i. 4.

Shadwell (*Thomas*), the poet-laureate,

was a great drunkard, and was said to be "round as a butt, and liquored every chink" (1640–1692).

Besides, his [*Shadwell's*] goodly fabric fills the eye,
And seems designed for thoughtless majesty.
Dryden, *MacFlecknoe* (1682).

*** Shadwell took opium, and died from taking too large a dose. Hence Pope says:

Benlowes, propitious still to blockheads, bows;
And Shadwell nods the poppy on his brows.
The Dunciad, iii. 21, 22 (1728).

Benlowes was a great patron of bad poets, and many have dedicated to him their lucubrations. Sometimes the name is shifted into "Benevolus."

Shaf'alus and Procrus. So Bottom, the weaver, calls Cephălus and Procris. (See CEPHALUS.)

Pyramus. Not Shafalus to Procrus was so true.
Thisbe. As Shafalus to Procrus; I to you.
Shakespeare, *Midsummer Night's Dream* (1592).

Shaftesbury (*Anthony Ashley Cooper, earl of*), introduced by Sir W. Scott in *Peveril of the Peak* (time, Charles II.).

Shafton (*Ned*), one of the prisoners in Newgate with old Sir Hildebrand Osbaldistone.—Sir W. Scott, *Rob Roy* (time, George I.).

Shafton (*Sir Piercie*), called "The knight of Wolverton," a fashionable cavaliero, grandson of old Overstitch, the tailor, of Holderness. Sir Piercie talks in the pedantic style of the Elizabethan courtiers. —Sir W. Scott, *The Monastery* (time, Elizabeth).

Shah (*The*), a famous diamond, weighing 86 carats. It was given by Chosroës, of Persia, to the Czar of Russia. (See DIAMONDS.)

Shakebag (*Dick*), a highwayman with Captain Colepepper.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Shakespeare, introduced by Sir W. Scott in the ante-rooms of Greenwich Palace.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

*** In *Woodstock* there is a conversation about Shakespeare.

Shakespeare's Home. He left London before 1613, and established himself at Stratford-on-Avon, in Warwickshire, where he was born (1564), and where he died (1616). In the diary of Mr. Ward, the vicar of Stratford, is this entry: "Shakspeare, Drayton and Ben Jonson had a merry meeting, and, it seems, drank too hard, for Shakspeare died of a fever then contracted." (Drayton died 1631, and Ben Jonson, 1637.) Probably Shakespeare died on his birthday, April 23.

Shakespeare's Monument, in Westminster Abbey, designed by Kent, and executed by Scheemakers, in 1742. The statue to Shakespeare in Drury Lane Theatre was by the same.

The statue of Shakespeare in the British Museum is by Roubiliac, and was bequeathed to the nation by Garrick. His best portrait is by Droeshout.

Shakespeare's Plays, quarto editions:

ROMEO AND JULIET: 1597, John Danter; 1599, Thomas Creede for Cuthbert Burby; 1609, 1637. Supposed to have been written, 1595.

KING RICHARD II.: 1597, Valentine Simmes for Andrew Wise; 1598, 1608 (with an additional scene); 1615, 1634.

KING RICHARD III.: 1597, ditto; 1598, 1602, 1612, 1622.

Love's Labor's Lost; 1598, W. W. for Cuthbert Burby. Supposed to have been written, 1594.

King Henry IV. (pt. 1): 1598, P. S. for Andrew Wise; 1599, 1604, 1608, 1613. Supposed to have been written, 1597.

King Henry IV. (pt. 2): 1600, V. S. for Andrew Wise and William Aspley; 1600. Supposed to have been written, 1598.

King Henry V.: 1600, Thomas Creede for Thomas Millington and John Busby; 1602, 1608. Supposed to have been written, 1599.

Midsummer Night's Dream: 1600, Thomas Fisher; 1600, James Roberts. Mentioned by Meres, 1598. Supposed to have been written, 1592.

Merchant of Venice: 1600, I. R. for Thomas Heyes; 1600, James Roberts; 1637. Mentioned by Meres, 1598.

Much Ado about Nothing: 1600, V. S. for Andrew Wise and William Aspley.

Merry Wives of Windsor: 1602, T. C. for Arthur Johnson; 1619. Supposed to have been written, 1596.

Hamlet: 1603, I. R. for N. L.; 1605, 1611. Supposed to have been written, 1597.

King Lear: 1608, A. for Nathaniel Butter; 1608, B. for ditto. Acted at Whitehall, 1607. Supposed to have been written, 1605.

Troilus and Cressida: 1609, G. Eld for R. Bonian and H. Whalley (with a preface). Acted at court, 1609. Supposed to have been written, 1602.

Othello: 1622, N. O. for Thomas Walkely. Acted at Harefield, 1602.

The rest of the dramas are:

All's Well that Ends Well, 1598. First title supposed to be *Love's Labor's Won.*

Antony and Cleopatra, 1608. No early mention made of this play.

As You Like It. Entered at Stationer's Hall, 1600.

Comedy of Errors, 1593. Mentioned by Meres, 1598.

Coriolanus, 1610. No early mention made of this play.

Cymbeline, 1605. No early mention made of this play.

1 *Henry VI.* Alluded to by Nash in *Pierce Penniless*, 1592.

2 *Henry VI.* Original title, *First Part of the Contention*, 1594.

3 *Henry VI.* Original title, *True Tragedy of Richard Duke of York*, 1595.

Henry VIII., 1601. Acted at the Globe Theatre, 1613.

John (King), 1596. Mentioned by Meres, 1598.

Julius Cæsar, 1607. No early mention made of this play.

Lear, 1605. Acted at Whitehall 1607. Printed 1608.

Macbeth, 1606. No early mention made of this play.

Measure for Measure, 1603. Acted at Whitehall 1604.

Merry Wives of Windsor, 1596. Printed 1602.

Pericles Prince of Tyre. Printed 1609.

Taming of the Shrew. (?) Acted at Henslow's Theatre, 1593. Entered at Stationer's Hall, 1607.

Tempest, 1609. Acted at Whitehall, 1611.

Timon of Athens, 1609. No early mention made of this play.

Titus Andronicus, 1593. Printed 1600.

Twelfth Night. Acted in the Middle Temple Hall, 1602.

Two Gentlemen of Verona, 1595. Mentioned by Meres 1598.

Winter's Tale, 1604. Acted at Whitehall, 1611.

First complete collection in folio; 1623, Isaac Jaggard and Ed. Blount; 1632, 1664, 1685. The second folio is of very little value.

Shakespeare's Parents. His father was John Shakespeare, a glover, who married Mary Arden, daughter of Robert Arden, Esq., of Bomich, a good country gentleman.

Shakespeare's Wife, Anne Hathaway, of Shottery, some eight years older than himself; daughter of a substantial yeoman.

Shakespeare's Children. One son, Hamnet, who died in his twelfth year (1585–1596). Two daughters, who survived him,

Susanna and Judith, twin-born with Hamnet. Both his daughters married and had children, but the lines died out.

Voltaire says of Shakespeare: "Rimer had very good reason to say that Shakespeare *n'etait q'un vilain singe.*" Voltaire, in 1765, said, "Shakespeare is a savage with some imagination, whose plays can please only in London and Canada." In 1735 he wrote to M. de Cideville, "Shakespeare is the Corneille of London, but everywhere else he is a great fool (*grand fou d'ailleur*)."

Shakespeare of Divines (*The*), Jeremy Taylor (1613–1667).

Taylor, the Shakespeare of divines.—Emerson.

Shakespeare of Eloquence (*The*). The comte de Mirabeau was so called by Barnave (1749–1791).

Shakespeare of Germany (*The*), Augustus Frederick Ferdinand von Kotzebue (1761–1819).

Shakespeare of Prose Fiction (*The*). Richardson, the novelist, is so called by D'Israeli (1689–1761).

Shallow, a weak-minded country justice, cousin to Slender. He is a great braggart, and especially fond of boasting of the mad pranks of his younger days. It is said that Justice Shallow is a satirical portrait of Sir Thomas Lucy of Charlecote, who prosecuted Shakespeare for deer-stealing.—Shakespeare, *The Merry Wives of Windsor* (1596); and 2 *Henry IV.* (1598).

As wise as a justice of the quorum and custalorum in Shallow's time.—Macaulay.

Shallum, lord of a manor consisting of a long chain of rocks and mountains called Tirzah. Shallum was "of gentle disposition, and beloved both by God and man." He was the lover of Hilpa, a Chinese antediluvian princess, one of the 150 daughters of Zilpah, of the race of Cohu or Cain.—Addison, *Spectator*, viii. 584–5 (1712).

Shalott (*The lady of*), a poem by Tennyson, in four parts. Pt. i. tells us that the lady passed her life in the island of Shalott in great seclusion, and was known only by the peasantry. Pt. ii. tells us that she was weaving a magic web, and that a curse would fall on her if she looked down the river. Pt. iii. describes how Sir Lancelot rode to Camelot in all his bravery; and the lady gazed at him as he rode along. Pt. iv. tells us that the lady floated down the river in a boat called *The Lady of Shalott*, and died heart-broken on the way. Sir Lancelot came to gaze on the dead body, and exclaimed, "She has a lovely face, God in his mercy grant her grace!" This ballad was afterwards expanded into the *Idyll* called "Elaine, the Lily Maid of Astolat" (*q.v.*), the beautiful incident of Elaine and the barge being taken from the *History of Prince Arthur*, by Sir T. Malory.

"While my body is whole, let this letter be put into my right hand, and my hand bound fast with the letter until I be cold, and let me be put in a fair bed with all the richest clothes that I have about me, and so let my bed and all my rich clothes be laid with me in a chariot to the next place whereas the Thames is, and there let me be put in a barge, and but one man with me such as ye trust to steer me thither, and that my barge be covered with black samite over and over." . . . So when she was dead, the corpse and the bed and all was led the next way unto to the Thames, and there a man and the corpse and all were put in a barge on the Thames, and so the man steered the barge to Westminster, and there he rowed a great while to and fro, or any man espied.—Pt. iii. 123.

King Arthur saw the body and had it

buried, and Sir Lancelot made an offering, etc. (ch. 124); much the same as Tennyson has reproduced it in verse.

Shalott (*The lady of*). "It is not generally known that the lady of Shalott lived, last summer, in an attic at the east end of South Street." Thus begins a story of an incurable invalid, whose only amusement is watching street scenes reflected in a small mirror hung opposite the one window of her garret-room. A stone flung by a boy shatters the mirror, and the fragile creature never recovers from the shock.—Elizabeth Stuart Phelps, *The Lady of Shalott.*

Shamho'zai (3 *syl.*), the angel who debauched himself with women, repented, and hung himself up between earth and heaven.—Bereshit rabbi (in *Gen.* vi. 2).

*** Harût and Marût were two angels sent to be judges on earth. They judged righteously until Zohara appeared before them, when they fell in love with her, and were imprisoned in a cave near Babylon, where they are to abide till the day of judgment.

Shandy (*Tristram*), the nominal hero of Sterne's novel called *The Life and Opinions of Tristram Shandy, Gentleman* (1759). He is the son of Walter and Elizabeth Shandy.

Captain Shandy, better known as "Uncle Toby," the real hero of Sterne's novel. Captain Shandy was wounded at Namur, and retired on half-pay. He was benevolent and generous, brave as a lion but simple as a child, most gallant and most modest. Hazlitt says that "the character of Uncle Toby is the finest compliment ever paid to human nature." His modest love-passages with Widow Wadman, his kindly sympathy for Lieutenant Lefevre, and his military discussions, are wholly unrivalled.

Aunt Dinah [*Shandy*], Walter Shandy's aunt. She bequeathed to him £1000, which Walter fancied would enable him to carry out all the wild schemes with which his head was crammed.

Mrs. Elizabeth Shandy, mother of Tristram Shandy. The ideal of nonentity, individual from its very absence of individuality.

Walter Shandy, Tristram's father, a metaphysical Don Quixote, who believes in long noses and propitious names; but his son's nose was crushed, and his name, which should have been Trismegistus ("the most propitious"), was changed in christening to Tristram ("the most unlucky"). If much learning can make man mad, Walter Shandy was certainly mad in all the affairs of ordinary life. His wife was a blank sheet, and he himself a sheet so written on and crossed and rewritten that no one could decipher the manuscript. —L. Sterne, *The Life and Opinions of Tristram Shandy* (1759).

Sharp, the ordinary of Major Touchwood, who aids him in his transformation, but is himself puzzled to know which is the real and which the false colonel.—T. Dibdin, *What Next?*

Sharp (*Rebecca*), the orphan daughter of an artist. "She was small and slight in person, pale, sandy-haired, and with green eyes, habitually cast down, but very large, odd, and attractive when they looked up." Becky had the "dismal precocity of poverty," and, being engaged as governess in the family of Sir Pitt Crawley, bart., contrived to marry, clandestinely, his son, Captain Rawdon Crawley, and taught him how to live in splendor "upon nothing a year." Becky was an excellent singer and dancer,

a capital talker and wheedler, and a most attractive, but unprincipled, selfish, and unscrupulous woman. Lord Steyne introduced her to court; but her conduct with this peer gave rise to a terrible scandal, which caused a separation between her and Rawdon, and made England too hot to hold her. She retired to the Continent, was reduced to a Bohemian life, but ultimately attached herself to Joseph Sedley, whom she contrived to strip of all his money, and who lived in dire terror of her, dying in six months under very suspicious circumstances.—Thackeray, *Vanity Fair* (1848).

Sharp (*Timothy*), the "lying valet" of Charles Gayless. His object is to make his master, who has not a sixpence in the world, pass for a man of wealth in the eyes of Melissa, to whom he is engaged.—Garrick, *The Lying Valet* (1741).

Sharp-Beak, the crow's wife, in the beast-epic called *Reynard the Fox* (1498).

Sharpe (*The Right Rev. James*), archbishop of St. Andrew's, murdered by John Balfour (a leader in the covenanters' army) and his party.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Sharper (*Master*), the cutler in the Strand.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Sharpitlaw (*Gideon*), a police officer.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Shawonda'see, son of Mudjekeewis, and king of the south wind. Fat and lazy, listless and easy. Shawondasee loved a prairie maiden (the Dandelion), but was too indolent to woo her.—Longfellow, *Hiawatha* (1855).

She Stoops to Conquer, a comedy by Oliver Goldsmith (1773). Miss Hardcastle, knowing how bashful young Marlow is before ladies, *stoops* to the manners and condition of a barmaid, with whom he feels quite at his ease, and by this artifice wins the man of her choice.

*** It is said that when Goldsmith was about 16 years old, he set out for Edgworthstown, and finding night coming on when at Ardagh, asked a man "which was the best house in town"—meaning the best inn. The man, who was Cornelius O'Kelly, the great fencing-master, pointed to that of Mr. Ralph Fetherstone, as being the best house in the vicinity. Oliver entered the parlor, found the master of the mansion sitting over a good fire, and said he intended to pass the night there, and should like to have supper. Mr. Fetherstone happened to know Goldsmith's father, and, to humor the joke, pretended to be the landlord of "the public," nor did he reveal himself till next morning at breakfast, when Oliver called for his bill. It was not Sir Ralph Fetherstone, as is generally said, but Mr. Ralph Fetherstone, whose grandson was Sir Thomas.

Sheba. The queen of Sheba, or Saba (*i.e.* the Sabeans) came to visit Solomon, and tested his wisdom by sundry questions, but affirmed that his wisdom and wealth exceeded even her expectations.—1 *Kings* x.; 2 *Chron.* ix.

> No, not to answer, madam, all those hard things
> That Sheba came to ask of Solomon.
> Tennyson, *The Princess*, ii.

*** The Arabs call her name Balkis, or Belkis; the Abyssinians, Macqueda; and others, Aazis.

Sheba (*The queen of*), a name given to Mde. Montreville (the Begum Mootee

Mahul). — Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Shebdiz, the Persian Bucephalos, the favorite charger of Chosroës II., or Khosrou Parvis, of Persia (590–628).

Shedad, king of Ad, who built a most magnificent palace, and laid out a garden called "The Garden of Irem," like "the bowers of Eden." All men admired this palace and garden, except the prophet Houd, who told the king that the foundation of his palace was not secure. And so it was, that God, to punish his pride, first sent a drought of three years' duration, and then the Sarsar, or icy wind, for seven days, in which the garden was destroyed, the palace ruined, and Shedad, with all his subjects, died.

It is said that the palace of Shedad, or Shuddaud, took 500 years in building, and when it was finished the angel of death would not allow him even to enter his garden, but struck him dead, and the rose garden of Irem was ever after invisible to the eye of man.—Southey, *Thalaba, the Destroyer*, 1. (1797).

Sheep-Dog (*A*), a lady-companion, who occupies the back seat of the barouche, carries wraps, etc., goes to church with the lady, and "guards her from the wolves," as much as the lady wishes to be guarded, but no more.

"Rawdon," said Becky, . . . "I must have a sheep-dog . . . I mean a *moral* shepherd's dog . . . to keep the wolves off me." . . . "A sheep-dog, a companion! Becky Sharp with a sheep-dog! Isn't that good fun!"—Thackeray, *Vanity Fair*, xxxvii. (1848).

Sheep of the Prisons, a cant term in the French Revolution for a spy under the jailers.—C. Dickens, *A Tale of Two Cities*, iii. 7 (1859).

Sheep Tilted at. Don Quixote saw the dust of two flocks of sheep coming in opposite directions, and told Sancho they were two armies—one commanded by the Emperor Alifanfaron, sovereign of the island of Trap'oban, and the other by the king of the Garaman'teans, called "Pentap'olin with the Naked Arm." He said that Alifanfaron was in love with Pentapolin's daughter, but Pentapolin refused to sanction the alliance, because Alifanfaron was a Mohammedan. The mad knight rushed on the flock "led by Alifanfaron," and killed seven of the sheep, but was stunned by stones thrown at him by the shepherds. When Sancho told his master that the two armies were only two flocks of sheep, the knight replied that the enchanter Freston had "metamorphosed the two grand armies" in order to show his malice. —Cervantes, *Don Quixote*, I. iii. 4 (1605).

*** After the death of Achillês, Ajax and Ulysses both claimed the armor of Hector. The dispute was settled by the sons of Atreus (2 *syl.*), who awarded the prize to Ulysses. This so enraged Ajax that it drove him mad, and he fell upon a flock of sheep driven at night into the camp, supposing it to be an army led by Ulysses and the sons of Atreus. When he found out his mistake, he stabbed himself. This is the subject of a tragedy by Soph'oclês called *Ajax Mad.*

*** Orlando in his madness also fell foul of a flock of sheep.—Ariosto, *Orlando Furioso* (1516).

Sheffield (*The Bard of*), James Montgomery, author of *The Wanderer of Switzerland*, etc. (1771–1854).

With broken lyre and cheek serenely pale,
Lo! Sad Alcæus wanders down the vale . . .
O'er his lost works let classic Sheffield weep;
May no rude hand disturb their early sleep!

Byron, *English Bards and Scotch Reviewers* (1809).

Sheila, pretty, simple-hearted girl, whose father is a magnate among his neighbors in the Orkney Islands. Sheila is won by a Londoner—Lavender by name—who visits her island home. He transplants the Northern wild flower into a London home, where she pines for a while, homesick and heart-sick. In time, her sound sense enables her to adjust herself to altered conditions, and her stronger nature raises and ennobles her husband's. —William Black, *A Princess of Thulè.*

Shelby (*Mr.*), Uncle Tom's first master. Being in commercial difficulties, he was obliged to sell his faithful slave. His son afterwards endeavored to buy Uncle Tom back again, but found that he had been whipped to death by the villain Legree.—Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852).

Shell (*A*). Amongst the ancient Gaels a shell was emblematic of peace. Hence when Bosmi'na, Fingal's daughter, was sent to propitiate King Erragon, who had invaded Morven, she carried with her a "sparkling shell as a symbol of peace, and a golden arrow as a symbol of war."—Ossian, *The Battle of Lora.*

Shells, *i.e.*, hospitality. "Semo, king of shells" ("hospitality"). When Cuthullin invites Swaran to a banquet, his messenger says, "Cuthullin gives the joy of shells; come and partake the feast of Erin's blue-eyed chief." The ancient Gaels drank from shells; and hence such phrases as "chief of shells," "hall of shells," "king of shells," etc. (king of hospitality). "To rejoice in the shell" is to feast sumptuously and drink freely.

Shemus-an-Snachad, or "James of the Needle," M'Ivor's tailor at Edinburgh.—Sir W. Scott, *Waverley* (time, George II.)

Shepheardes Calendar (*The*), twelve eclogues in various metres, by Spenser, one for each month. *January:* Colin Clout (*Spenser*) bewails that Rosalind does not return his love, and compares his forlorn condition to the season itself. *February:* Cuddy, a lad, complains of the cold, and Thenot laments the degeneracy of pastoral life. *March:* Willie and Thomalin discourse of love (described as a person just aroused from sleep). *April:* Hobbinol sings a song on Eliza, queen of shepherds. *May:* Palinode (3 *syl.*) exhorts Piers to join the festivities of May, but Piers replies that good shepherds who seek their own indulgence expose their flocks to the wolves. He then relates the fable of the kid and her dam. *June:* Hobbinol exhorts Colin to greater cheerfulness, but Colin replies there is no cheer for him while Rosalind remains unkind and loves Menalcas better than himself. *July:* Morrel, a goat-herd, invites Thomalin to come with him to the uplands, but Thomalin replies that humility better becomes a shepherd (*i.e.*, a pastor or clergyman). *August:* Perigot and Willie contend in song, and Cuddy is appointed arbiter. *September:* Diggon Davie complains to Hobbinol of clerical abuses. *October:* On poetry, which Cuddy says has no encouragement, and laments that Colin neglects it, being crossed in love. *November;* Colin, being asked by Thenot to sing, excuses himself because of his grief for Dido, but finally he sings her elegy. *December:* Colin again complains that his heart is desolate because Rosalind loves him not (1579).

Shepheards Hunting (*The*), four "eglogues" by George Wither, while confined

in the Marshalsea (1615). The shepherd, Roget, is the poet himself, and his "hunting" is a satire called *Abuses Stript and Whipt*, for which he was imprisoned. The first three eglogues are upon the subject of Roget's imprisonment, and the fourth is on his love of poetry. "Willy" is the poet's friend, William Browne, of the Inner Temple, author of *Britannia's Pastorals*. He was two years the junior of Wither.

Shepherd (*The*), Moses, who for forty years fed the flocks of Jethro, his father-in-law.

Sing, heavenly Muse, that on the secret top
Of Oreb or of Sinai, didst inspire
That shepherd who first taught the chosen seed,
"In the beginning," how the heaven and earth
Rose out of chaos.
Milton, *Paradise Lost*, i. (1665).

Shepherd (*The Gentle*), George Grenville, the statesman. One day, in addressing the House, George Grenville said, "Tell me where! tell me where! . . ." Pitt hummed the line of a song then very popular, beginning, "Gentle shepherd, tell me where!" and the whole House was convulsed with laughter (1712–1770).

*** Allan Ramsay has a beautiful Scotch pastoral called *The Gentle Shepherd* (1725).

Shepherd (*John Claridge*), the signature adopted by the author of *The Shepherd of Banbury's Rules to Judge of the Changes of Weather, etc.* (1744). Supposed to be Dr. John Campbell, author of *A Political Survey of Britain.*

Shepherd-Kings (*The*), or *Hyksos*. These Hyksos were a tribe of Cuthites driven from Assyria by Aralius and the Shemites. Their names were: (1) Saïtês or Salātês, called by the Arabs El-Weleed, and said to be a descendant of Esau (B.C. 1870–1851); (2) Beon, called by the Arabs Er-Reiyan, son of El-Weleed (B.C. 1851–1811); (3) Apachnas (B.C. 1811–1750); (4) Apōphis, called by the Arabs Er-Reiyan II., in whose reign Joseph was sold into Egypt and was made viceroy (B.C. 1750–1700); (5) Janias (B.C. 1700–1651); (6) Asseth (1651–1610). The Hyksos were driven out of Egypt by Amŏsis or Thetmosis, the founder of the eighteenth dynasty, and retired to Palestine, where they formed the chiefs or lords of the Philistines. (Hyksos is compounded of *hyk*, "king," and *sos*, "shepherd.")

*** Apophis or Aphophis was not a shepherd-king, but a pharaoh or native ruler, who made Apachnas tributary, and succeeded him, but on the death of Aphophis the hyksos were restored.

Shepherd Lord (*The*), Lord Henry de Clifford, brought up by his mother as a shepherd to save him from the vengeance of the Yorkists. Henry VII. restored him to his birthright and estates (1455–1543).

The gracious fairy,
Who loved the shepherd lord to meet
In his wanderings solitary.
Wordsworth, *The White Doe of Rylstone* (1815).

Shepherd of Banbury. (See Shepherd, John Claridge.)

Shepherd of Filida.

"Preserve him, Mr. Nicholas, as thou wouldst a diamond. He is not a shepherd, but an elegant courtier," said the cnré.—Cervantes, *Don Quixote*, I. i. 6 (1605).

Shepherd of Salisbury Plain (*The*), the hero and title of a religious tract by Hannah More. The shepherd is noted for his homely wisdom and simple piety. The academy figure of this shepherd was David Saunders, who, with his father, had kept sheep on the plain for a century.

Shepherd of the Ocean. So Colin Clout (*Spenser*) calls Sir Walter Raleigh in his *Colin Clout's Come Home Again* (1591).

Shepherdess (*The Faithful*), a pastoral drama by John Fletcher (1610). The "faithful shepherdess" is Corin, who remains faithful to her lover although dead. Milton has borrowed rather largely from this pastoral in his *Comus*.

Sheppard (*Jack*), immortalized for his burglaries and escapes from Newgate. He was the son of a carpenter in Spitalfields, and was an ardent, reckless and generous youth. Certainly the most popular criminal ever led to Tyburn for execution (1701–1724).

*** Daniel Defoe made *Jack Sheppard* the hero of a romance in 1724, and W. H. Ainsworth, in 1839.

Sherborne, in Dorsetshire, always brings ill luck to the possessor. It belonged at one time to the see of Canterbury, and Osmond pronounced a curse on any laymen who wrested it from the Church.

The first layman who held these lands was the Protector Somerset, who was beheaded by Edward VI.

The next layman was Sir Walter Raleigh, who was also beheaded.

At the death of Raleigh, James I. seized on the lands, and conferred them on Car, earl of Somerset, who died prematurely. His younger son, Carew, was attainted, committed to the Tower, and lost his estates by forfeiture.

*** James I. was no exception. He lost his eldest son, the prince of Wales, Charles I. was beheaded, James II. was forced to abdicate, and the two Pretenders consummated the ill luck of the family.

Sherborne is now in the possession of Digby, earl of Bristol.

(For other possessions which carry with them ill luck, see Gold of Tolosa, Gold of Nibelungen, Graysteel, Harmonia's Necklace, etc.)

Sheridan's Ride, the story of the brilliant dash of Sheridan upon Winchester, that turned the fortunes of the day in favor of the Federal forces. Early, in command of the Confederates, had driven the United States troops out of the town. When Sheridan met them, they were in full retreat.

"Hurrah! hurrah for horse and man,
And when their statues are placed on high,
Under the dome of the Union sky,
The American soldier's Temple of Fame,
There, with the glorious General's name
Be it said, in letters both bold and bright:—
Here is the steed that saved the day
By carrying Sheridan into the fight,
From Winchester—twenty miles away!'"
Thomas Buchanan Read, *Sheridan's Ride.*

Sheva, the philanthropic Jew, most modest, but most benevolent. He "stints his appetite to pamper his affections, and lives in poverty that the poor may live in plenty." Sheva is "the widows' friend, the orphans' father, the poor man's protector, and the universal dispenser of charity, but he ever shrank to let his left hand know what his right hand did." Ratcliffe's father rescued him at Cadiz, from an *auto da fé*, and Ratcliffe himself rescued him from a howling London mob. This noble heart settled £10,000 on Miss Ratcliffe at her marriage, and left Charles the heir of all his property.—Cumberland, *The Jew* (1776).

*** The Jews of England made up a very handsome purse, which they presented to the dramatist for this championship of their race.

Sheva, in the satire of *Absalom and Achitophel*, by Dryden and Tate, is designed for Sir Roger Lestrange, censor of the press, in the reign of Charles II. Sheva was one of David's scribes (2 *Sam.* xx. 25), and Sir Roger was editor of the *Observator*, in which he vindicated the court measures, for which he was knighted.

Than Sheva, none more loyal zeal have shown,
Wakeful as Judah's lion for the crown.
Tate, *Absalom and Achitophel*, ii. (1682).

Shib'boleth, the test pass-word of a secret society. When the Ephraimites tried to pass the Jordan, after their defeat by Jephthah, the guard tested whether they were Ephraimites or not, by asking them to say the word "Shibboleth," which the Ephraimites pronounced "Sibboleth" (*Judges* xii. 1–6).

In the Sicilian Vespers, a word was given as a test of nationality. Some dried peas (*ciceri*) were shown to a suspect: if he called them *cheecharee*, he was a Sicilian, and allowed to pass; but if *siseri*, he was a Frenchman, and was put to death.

In the great Danish slaughter on St. Bryce's Day (November 13, 1002), according to tradition, a similar test was made with the words "Chichester Church," which, being pronounced hard or soft, decided whether the speaker were Dane or Saxon.

Shield of Rome (*The*), Fabius "Cunctātor." Marcellus was called "The Sword of Rome." (See FABIUS.)

Shift (*Samuel*), a wonderful mimic, who, like Charles Mathews, the elder, could turn his face to anything. He is employed by Sir William Wealthy, to assist in saving his son, George, from ruin, and accordingly helps the young man in his money difficulties by becoming his agent. Ultimately, it is found that Sir George's father is his creditor, the young man is saved from ruin, marries, and becomes a reformed and honorable member of society, who has "sown his wild oats."—Foote, *The Minor* (1760).

Shilling (*To cut one off with a*). A tale is told of Charles and John Banister. John, having irritated his father, the old man said, "Jack, I'll cut you off with a shilling." To which the son replied, "I wish, dad, you would give it to me now."

*** The same identical anecdote is told of Sheridan and his son Tom.

Shingle (*Solon*), prominent personage in J. S. Jones's farce, *The People's Lawyer*.

Ship (*The Intelligent*). *Ellida* (Frithjof's ship) understood what was said to it; hence in the *Frithjof Saga* the son of Thornsten constantly addresses it, and the ship always obeys what is said to it.—Tegner, *Frithjof Saga*, x. (1825).

Shipton (*Mother*), the heroine of an ancient tale entitled *The Strange and Wonderful History and Prophecies of Mother Shipton*, etc.—T. Evan Preece.

Shipwreck (*The*), a poem in three cantos, by William Falconer (1762). Supposed to occupy six days. The ship was the *Britannia*, under the command of Albert, and bound for Venice. Being overtaken in a squall, she is driven out of her course from Candia, and four seamen are lost off the lee main-yardarm. A fearful storm greatly distresses the vessel and the captain gives command "to bear away." As she passes the island of St. George, the helmsman is struck blind by lightning. Bowsprit, foremast, and main-topmast be-

ing carried away, the officers try to save themselves on the wreck of the foremast. The ship splits on the projecting verge of Cape Colonna. The captain and all his crew are lost except Arion (*Falconer*), who is washed ashore, and being befriended by the natives, returns to England to tell this mournful story.

Shirley. Bright, independent heiress of Yorkshire, beautiful and courted, who chooses her own way and her own husband.—Charlotte Brontè, *Shirley.*

Shoo-King (*The*), the history of the Chinese monarchs, by Confucius. It begins with Yoo, B.C. 2205.

Shoolbred (*Dame*), the foster-mother of Henry Smith.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Shore (*Jane*), the heroine and title of a tragedy by N. Rowe (1312). Jane Shore was the wife of a London merchant, but left her husband to become the mistress of Edward IV. At the death of that monarch, Lord Hastings wished to obtain her, but she rejected his advances. This drew on her the jealous wrath of Alicia (Lord Hastings's mistress), who induced her to accuse Lord Hastings of want of allegiance to the lord protector. The duke of Gloucester commanded the instant execution of Hastings; and, accusing Jane Shore of having bewitched him, condemned her to wander about in a sheet, holding a taper in her hand, and decreed that any one who offered her food or shelter should be put to death. Jane continued an outcast for three days, when her husband came to her succor, but he was seized by Gloucester's myrmidons, and Jane Shore died.

Shoreditch (*Duke of*). Barlow, the favorite archer of Henry VIII., was so entitled by the Merry Monarch, in royal sport. Barlow's two skillful companions were created at the same time, "marquis of Islington," and "earl of Pancras."

> Good king, make not good lord of Lincoln "duke of Shoreditche."—*The Poore Man's Petition to the Kinge* (art. xvi. 1603).

Shorne (*Sir John*), noted for his feat of conjuring the devil into a boot.

> To Master John Shorne,
> That blessêd man borne,
> Which jugeleth with a bote;
> I beschrewe his herte rote
> That will trust him, and it be I.
> *Fantassie of Idolatrie.*

Short-Lived Administration (*The*). the administration formed February 12, 1746, by William Pulteney. It lasted only two days.

Shortcake (*Mrs.*), the baker's wife, one of Mrs. Mailsetter's friends.—Sir W. Scott, *The Antiquary* (time, George III.).

Shortell (*Master*), the mercer at Liverpool.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Short'hose (2 *syl.*), a clown, servant to Lady Hartwell, the widow.—Beaumont and Fletcher, *Wit Without Money* (1539).

Shorthouse (*Tom*), epitaph of.

Hic Jacet Tom Shorthouse, *sine* Tom, *sine* Sheets, *sine* Riches;
Qui Vixit sine Gown, *sine* Cloak, *sine* Shirt, *sine* Breeches.
Old London (taken from the *Magna Britannia*).

Shovel-Boards or *Edward Shovel-Boards*, broad shillings of Edward III. Taylor, the water-poet, tells us "they were used for the most part at shoave-board."

. . . the unthrift every day,
With my face downwards do at shoave-board play.
Taylor, the water-poet (1580–1754).

Shewsberry (*Lord*), the earl marshall in the court of Queen Elizabeth.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Shufflebottom (*Abel*), a name assumed by Robert Southey in some of his amatory productions (1774–1843).

Shuffles (*Robert*). One of the "bad boys," whose misdemeanors and reformation are sketched in *Outward Bound*, by William T. Adams (Oliver Optic).

Shuffleton (*The Hon. Tom*), a man of very slender estate, who borrows of all who will lend, but always forgets to repay or return the loans. When spoken to about it, he interrupts the speaker before he comes to the point, and diverts the conversation to some other subject. He is one of the new school, always emotionless, looks on money as the *summum bonum*, and all as fair that puts money in his purse. The Hon. Tom Shuffleton marries Lady Caroline Braymore, who has £4000 a year. (See DIMANCHE.)—G. Colman, Jr., *John Bull.*

Shylock, the Jew, who lends Antonio (a Venetian merchant) 3000 ducats for three months, on these conditions: If repaid within the time, only the principal would be required; if not, the Jew should be at liberty to cut from Antonio's body a pound of flesh. The ships of Antonio being delayed by contrary winds, the merchant was unable to meet his bill, and the Jew claimed the forfeiture. Portia, in the dress of a law doctor, conducted the trial, and when the Jew was about to take his bond, reminded him that he must shed no drop of blood, nor must he cut either more or less than an exact pound. If these conditions were infringed his life would be forfeit. The Jew, feeling it to be impossible to exact the bond under such conditions, gave up the claim, but was heavily fined for seeking the life of a Venetian citizen.—Shakespeare, *The Merchant of Venice* (1598).

Among modern actors, *Henry Irving*, as Shylock, stands unsurpassed.

According to the kindred authority of Shylock, no man hates the thing he would not kill. —Sir W. Scott.

*** Paul Secchi tells us a similar tale: A merchant of Venice, having been informed by private letter that Drake had taken and plundered St. Domingo, sent word to Sampson Ceneda, a Jewish usurer. Ceneda would not believe it, and bet a pound of flesh it was not true. When the report was confirmed the pope told Secchi he might lawfully claim his bet if he chose, only he must draw no blood, nor take either more or less than an exact pound, on the penalty of being hanged.—Gregorio Leti, *Life of Sextus V.* (1666).

Sibbald, an attendant on the earl of Menteith.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Sibylla, the sibyl. (See SIBYLS.)

And thou, Alecto, feede me wyth thy foode . . .
And thou, Sibilla, when thou seest me faynte,
Addres thyselfe the gyde of my complaynte.
Sackville, *Mirrour for Magistraytes* ("Complaynte," etc., (1557).

Sibyls. Plato speaks of only *one* sibyl; Martian Capella says there were *two* (the *Erythræan* or *Cumæan* sibyl, and the *Phrygian*); Pliny speaks of the *three* sibyls; Jackson maintains, on the authority of

Ælian, that there were *four;* Shakespeare speaks of the *nine* sibyls of old Rome (1 *Henry VI.* act i. sc. 2); Varro says they were *ten* (the sibyls of Libya, Samos, Cumæ (in Italy), Cumæ (in Asia Minor), Erythræ, Persia, Tiburtis, Delphi, Ancy'ra (in Phrygia), and Marpessa), in reference to which Rabelais says, "she may be the *eleventh* sibyl" (*Pantagruel*, iii. 16); the mediæval monks made the number to be *twelve*, and gave to each a distinct prophecy respecting Christ. But whatever the number, there was but *one* "sibyl of old Rome" (the Cumæan), who offered to Tarquin the nine Sibylline books.

Sibyl's Books (*The*). We are told that the sibyl of Cumæ (in Æŏlis) offered Tarquin nine volumes of predictions for a certain sum of money, but the king, deeming the price exorbitant, refused to purchase them; whereupon she burnt three of the volumes, and next year offered Tarquin the remaining six at the same price. Again he refused, and the sibyl burnt three more. The following year she again returned, and asked the original price for the three which remained. At the advice of the augurs the king purchased the books, and they were preserved with great care under guardians specially appointed for the purpose.

Sicilian Bull (*The*), the brazen bull invented by Perillos for the tyrant Phalăris, as an engine of torture. Perillos himself was the first victim enclosed in the bull.

> As the Sicilian bull that rightfully
> His cries echoed who had shaped the mould,
> Did so rebellow with the voice of him
> Tormented, that the brazen monster seemed
> Pierced through with pain.
> Dantê, *Hell*, xxvii. (1300).

Sicilian Vespers (*The*), the massacre of the French in Sicily, which began at Palermo, March 30, 1282, at the hour of vespers, on Easter Monday. This wholesale slaughter was provoked by the brutal conduct of Charles d'Anjou (the governor) and his soldiers towards the islanders.

A similar massacre of the Danes was made in England, on St. Bryce's Day (November 13), 1002.

Another similar slaughter took place at Bruges, March 24, 1302.

*** The Bartholomew Massacre (Aug. 24, 1572) was a religious not a political movement.

Sicilien (*Le*) or L'Amour Peintre, a comedy by Molière (1667). The Sicilian is Don Pèdre, who has a Greek slave named Is'idore. This slave is loved by Adraste (2 *syl.*), a French gentleman, and the plot of the comedy, turns on the way that the Frenchman allures the Greek slave away from her master. Hearing that his friend Damon is going to make a portrait of Isidore, he gets him to write to Don Pèdre a letter of introduction, requesting that the bearer may be allowed to take the likeness. By this ruse, Adraste reveals his love to Isidore, and persuades her to elope. The next step is this: Zaïde (2 *syl.*), a young slave, pretends to have been ill-treated by Adraste, and runs to Don Pèdre to crave protection. The don bids her go in, while he intercedes with Adraste on her behalf. The Frenchman seems to relent, and Pèdre calls for Zaïde to come forth, but Isidore comes instead, wearing Zaïde's veil. Don Pèdre says to Adraste, "There, take her home, and use her well!" "I will," says Adraste, and leads off the Greek slave.

Siddartha, born at Gaya, in India, and known in Indian history as Buddha (*i.e.* "The Wise").

Sidney, the tutor and friend of Charles Egerton McSycophant. He loves Constantia, but conceals his passion for fear of paining Egerton, her accepted lover.—C. Macklin, *The Man of the World* (1764).

Sidney (*Sir Philip*). Sir Philip Sidney, though suffering extreme thirst from the agony of wounds, received in the battle of Zutphen, gave his own draught of water to a wounded private, lying at his side, saying, "Poor fellow, thy necessity is greater than mine."

A similar instance is recorded of Alexander "the Great," in the desert of Gedrosia.

David, fighting against the Philistines, became so parched with thirst, that he cried out, "Oh, that one would give me drink of the water of the well of Bethlehem, which is by the gate!" And the three mighty men broke through the host of the Philistines, and brought him water; nevertheless, he would not drink it, but poured it out unto the Lord.—2 *Sam.* xxiii. 15–17.

Sidney's Sister, Pembroke's Mother. Mary Herbert (born Sidney), countess of Pembroke, who died 1621.

> Underneath this sable hearse
> Lies the subject of all verse—
> Sidney's sister, Pembroke's mother.
> Death, ere thou hast slain another
> Fair, and good, and learned as she,
> Time shall throw his dart at thee.
> Ben Jonson (1574–1637).

Sid'rophel, William Lily, the astrologer.

> Quoth Ralph, "Not far from hence doth dwell
> A cunning man, hight Sidrophel,
> That deals in destiny's dark counsels,
> And sage opinions of the moon sells;
> To whom all people, far and near,
> On deep importances repair."
> S. Butler, *Hudibras*, ii. 3 (1664).

Siebel, Margheri'ta's rejected lover, in the opera of *Faust e Margherita*, by Gounod (1859).

Siége. *Mon siége est fait*, my opinion is fixed, and I cannot change it. This proverb rose thus: The abbé de Vertot wrote the history of a certain siege, and applied to a friend for some geographical particulars. These particulars did not arrive till the matter had passed the press; so the abbé remarked with a shrug, "Bah! mon siége est fait."

Siege Perilous (*The*). The Round Table contained sieges for 150 knights, but three of them were "reserved." Of these, two were posts of honor, but the third was reserved for him who was destined to achieve the quest of the Holy Graal. This seat was called "perilous," because if any one sat therein, except he for whom it was reserved, it would be his death. Every seat of the table bore the name of its rightful occupant, in letters of gold, and the name on the "Siege Perilous" was Sir Galahad (son of Sir Launcelot and Elaine).

> Said Merlin, "There shall no man sit in the two void places but they that shall be of most worship. But in the *Siege Perilous* there shall no man sit but one, and if any other be so hardy as to do it, he shall be destroyed."—Pt. i. 48.
>
> Then the old man made Sir Galahad unarm; and he put on him a coat of red sandel, with a mantel upon his shoulder furred with fine ermines . . . and he brought him unto the Siege Perilous, when he sat beside Sir Launcelot. And the good old man lifted up the cloth, and found there these words written: THE SIEGE OF SIR GALAHAD.—Sir T. Malory, *History of Prince Arthur*, iii. 32 (1470).

Siege of Calais, a novel by Mde. de Tencin (1681–1749). George Colman has a drama with the same title.

Siege of Damascus. Damascus was besieged by the Arabs while Eu'menês was governor. The general of the Syrians was Pho'cyas, and of the Arabs, Caled. Phocyas asked Eumenês's permission to marry his daughter, Eudo'cia, but was sternly refused. After gaining several victories he fell into the hands of the Arabs, and then joined them in their siege in order to revenge himself on Eumenês. Eudocia fell into his power, but she refused to marry a traitor. Caled requested Phocyas to point out to him the governor's tent; on being refused, they fought, and Caled fell. Abudah, being now in chief command, made an honorable peace with the Syrians, Phocyas died, and Eudocia retired to a convent.—J. Hughes, *Siege of Damascus* (1720).

Siege of Rhodes, by Sir W. Davenant (1656).

Sieg'fried [*Seeg.freed*], hero of pt. i. of the *Nibelungen Lied*, the old German epic. Siegfried was a young warrior of peerless strength and beauty, invulnerable except in one spot between his shoulders. He vanquished the Nibelungs, and carried away their immense hoards of gold and precious stones. He wooed and won Kriemhild, the sister of Günther, king of Burgundy, but was treacherously killed by Hagan while stooping for a draught of water after a hunting expedition.

Siegfried had a cape, or cloak, which rendered him invisible, the gift of the dwarf, Alberich; and his sword, called Balmung, was forged by Wieland, blacksmith of the Teutonic gods.

This epic consists of a number of different lays by the old minnesingers, pieced together into a connected story as early as 1210. It is of Scandinavian origin, and is in the *Younger Edda*, amongst the "Völsunga Sagas" (compiled by Snorro, in the thirteenth century).

Siegfried's Birthplace. He was born in Phinecastle, then called Xanton.

Siegfried's Father and Mother. Siegfried was the youngest son of Siegmund and Sieglind, king and queen of the Netherlands.

Siegfried called Horny. He was called horny because, when he slew the dragon, he bathed in its blood, and became covered with a horny hide which was invulnerable. A linden leaf happened to fall on his back between his shoulder-blades, and, as the blood did not touch this spot, it remained vulnerable.—The minnesingers, *The Nibelungen Lied* (1210).

Sieg'fried von Lindenberg, the hero of a comic German romance by Müller (1779). Still popular and very amusing.

Sieglind [*Seeg.lind*], the mother of Siegfried, and wife of Siegmund, king of the Netherlands.—The minnesingers, *The Nibelungen Lied* (1210).

Siegmund [*Seeg.mund*], king of the Netherlands. His wife was Sieglind, and his son, Siegfried [*Seeg.freed*].—The minnesingers, *The Nibelungen Lied* (1210).

Sige'ro, "the Good," slain by Argantês. Argantês hurled his spear at Godfrey, but it struck Sigēro, who "rejoiced to suffer in his sovereign's place."—Tasso, *Jerusalem Delivered*, xi. (1575).

Sightly (*Captain*), a dashing young officer, who runs away with Priscilla Tomboy, but subsequently obtains her guardian's consent to marry her.—*The Romp* (altered from Bickerstaff's *Love in the City*).

Sigismonda, daughter of Tancred, king of Salerno. She fell in love with Guiscardo, her father's squire, revealed to him her love, and married him in a cavern attached to the palace. Tancred discovered them in each other's embrace, and gave secret orders to waylay the bridegroom and strangle him. He then went to Sigismonda, and reproved her for her degrading choice, which she boldly justified. Next day, she received a human heart in a gold casket, knew instinctively that it was Guiscardo's, and poisoned herself. Her father being sent for, she survived just long enough to request that she might be buried in the same grave as her young husband, and Tancred:

Too late repenting of his cruel deed,
One common sepulchre for both decreed;
Intombed the wretched pair in royal state,
And on their monument inscribed their fate.

Dryden, *Sigismonda and Guiscardo* (from Boccaccio).

Sigismund, emperor of Austria.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Sigismunda, daughter of Siffrēdi, lord high chancellor of Sicily, and betrothed to Count Tancred. When King Roger died, he left the crown of Sicily to Tancred, on condition that he married Constantia, by which means the rival lines would be united, and the country saved from civil war. Tancred gave a tacit consent, intending to obtain a dispensation; but Sigismunda, in a moment of wounded pride, consented to marry Earl Osmond. When King Tancred obtained an interview with Sigismunda, to explain his conduct, Osmond challenged him, and they fought. Osmond fell, and when his wife ran to him, he thrust his sword into her and killed her.—J. Thomson, *Tancred and Sigismunda* (1745).

*** This tragedy is based on "The Baneful Marriage," an episode in *Gil Blas*, founded on fact.

Sigismunda, the heroine of Cervantes's last work of fiction. This tale is a tissue of episodes, full of most incredible adventures, astounding prodigies, impossible characters, and extravagant sentiments. It is said that Cervantes himself preferred it to his *Don Quixote*, just as Corneille preferred *Nicomede* to his *Cid*, and Milton *Paradise Regained* to his *Paradise Lost*.—*Encyc. Brit.*, Art. "Romance."

Sigurd, the hero of an old Scandinavian legend. Sigurd discovered Brynhild, encased in a complete armor, lying in a death-like sleep, to which she had been condemned by Odin. Sigurd woke her by opening her corselet, fell in love with her, promised to marry her, but deserted her for Gudrun. This ill-starred union was the cause of an *Iliad* of woes.

An analysis of this romance was published by Weber in his *Illustrations of Northern Antiquities* (1810).

Sijil (*Al*), the recording angel.

On that day we will roll up the heavens as the angel Al Sijil rolleth up the scroll wherein every man's actions are recorded.—*Al Korân*, xxi.

Sykes (*Bill*), a burglar, and one of Fagin's associates. Bill Sykes was a hardened, irreclaimable villian, but had a conscience which almost drove him mad after the murder of Nancy, who really loved him (ch. xlviii.) Bill Sykes (1 *syl.*) had an ill-conditioned savage dog, the beast-image of his master, which he kicked and loved, ill-treated and fondled.—C. Dickens, *Oliver Twist* (1837).

The French "Bill Sykes" is "Jean Hiroux," a creation of Henry Monnier.

Sikundra (*The*), a mausoleum about six miles from Agra, raised by Akhbah "the Great."

Silence, a country justice of asinine dullness when sober, but when in his cups of most uproarious mirth. He was in the commission of the peace with his cousin Robert Shallow.

Falstaff. I did not think Master Silence had been a man of this mettle.
Silence. Who, I? I have been merry twice and once, ere now.—Shakespeare, 2 *Henry IV.*, act vi. sc. 3 (1598).

Sile'no, husband of Mysis; a kind-hearted man, who takes pity on Apollo when cast to earth by Jupiter, and gives him a home.—Kane O'Hara, *Midas* (1764).

Silent (*The*), William I., prince of Orange (1533–1584). It was the principle of Napoleon III., emperor of the French, to "hear, see, and say nothing."

Silent Man (*The*), the barber of Bagdad. the greatest chatterbox that ever lived. Being sent for to shave the head and beard of a young man who was to visit the cadi's daughter at noon, he kept him from daybreak to midday, prating, to the unspeakable annoyance of the customer. Being subsequently taken before the caliph, he ran on telling story after story about his six brothers. He was called the "Silent Man," because on one occasion, being accidentally taken up with ten robbers, he never said he was not one of the gang. His six brothers were Bacbouc, the hunchback, Bakbarah, the toothless, Bakac, the one-eyed, Alcouz, the blind, Alnaschar, the earless, and Schacabac, the hare-lipped. — *Arabian Nights* ("The Barber," and "The Barber's Six Brothers").

Silent Woman (*The*), a comedy by Ben Jonson (1609). Morose, a miserly old fellow, who hates to hear any voice but his own, has a young nephew, Sir Dauphine, who wants to wring from him a third of his property; and the way he gains his point is this: He induces a lad to pretend to be a "silent woman." Morose is so delighted with the phenomenon that he consents to marry the prodigy; but the moment the ceremony is over, the boy-wife assumes the character of a virago, whose tongue is a ceaseless clack. Morose is in despair, and signs away a third of his property to his nephew, on condition of being rid of this intolerable pest. The trick is now revealed, Morose retires into private life, and Sir Dauphine remains master of the situation.

Sile'nus, son of Pan, chief of the sile'ni or older satyrs. Silēnus was the foster-father of Bacchus, the wine-god, and is described as a jovial old toper, with bald head, pug nose, and pimply face.

Old Silenus, bloated, drunken,
Led by his inebriate satyrs.
Longfellow, *Drinking Song.*

Silky, a Jew money-lender, swindler, and miser. (See SULKY.)

You cheat all day, tremble at night, and act the hypocrite the first thing in the morning.—T. Holcroft, *The Road to Ruin*, ii. 3 (1792).

Silly Billy, William IV. (1765, 1830–1837).

Silva (*Don Ruy Gomez de*), an old Spanish grandee, to whom Elvīra was betrothed; but she detested him, and loved Ernani, a bandit-captain. Charles V. tried to seduce her, and Silva, in his wrath, joined Ernani to depose the king. The plot being discovered, the conspira-

tors were arrested, but, at the intercession of Elvira, were pardoned. The marriage of Ernani and Elvira was just about to be consummated, when a horn sounded. Ernani had bound himself, when Silva joined the bandit, to put an end to his life whenever summoned so to do by Silva; and the summons was to be given by the blast of a horn. Silva being relentless, Ernani kept his vow, and stabbed himself.—Verdi, *Ernani* (1841).

Silver-Fork School (*The*), a name given to a class of English novelists who gave undue importance to etiquette and the externals of social intercourse. The most distinguished are: Lady Blessington (1789–1849), Theodore Hook (1716–1796), Lord Lytton (1804–1873), and Mrs. Trollope (1790–1863).

Silver Pen. Eliza Meteyard was so called by Douglas Jerold, and she adopted the pseudonym (1816–1879).

Silver Star of Love (*The*), the star which appeared to Vasco da Gama, when his ships were tempest-tossed, through the malice of Bacchus. Immediately the star appeared, the tempest ceased, and there was a great calm.

> The sky and ocean blending, each on fire,
> Scemed as all Nature struggled to expire;
> When now the Silver Star of Love appeared,
> Bright in the east her radiant front she reared.
> Camoens, *Lusiad*, vi. (1572).

Silver Tongued (*The*), Joshua Sylvester, translator of Du Bartas's *Divine Weeks and Works* (1563–1618).

William Bates, a puritan divine (1625–1699).

Henry Smith, preacher (1550–1600).

Anthony Hammond, the poet, called "Silver Tongue" (1668–1738).

Spranger Barry, the "Irish Roscius" (1719–1777).

Silverquill (*Sam*), one of the prisoners at Portanferry.—Sir W. Scott, *Guy Mannering* (time, George II.).

Silves de la Selva (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Feliciano de Silva.

Silvester (*Anne*), woman betrayed under promise of marriage, by *Geoffrey Delamayne*, a famous athlete. By a series of *contretemps*, Anne is made out to be the wife (according to Scotch law) of her dearest friend's betrothed, who visits her as Delamayne's emissary. She is released from the embarrassing position, by the exhibition of a letter from Delamayne, promising to marry her, written before *Arnold's* visit. Infuriated by the *exposé*, Delamayne tries to murder his wife, and is prevented by a crazy woman. Her sudden attack brings on apoplexy. Anne, as his widow, marries her old friend and defender, Sir Patrick Lundie.—Wilkie Collins, *Man and Wife* (1874).

Silvestre (2 *syl.*), valet of Octave (son of Argante, and brother of Zerbinette).—Molière, *Les Fourberies de Scapin* (1671).

Sil'via, daughter of the duke of Milan, and the lady-love of Valentine, one of the heroes of the play.—Shakespeare, *The Two Gentlemen of Verona* (1594).

Simmons (*Widow*), the seamstress; a neighbor of the Ramsays.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Simon (*Martin*), proprietor of the vil-

lage Bout du Monde, and miller of Grenoble. He is called "The king of Pelvoux," and in reality is the Baron de Peyras, who has given up all his estates to his nephew, the young chevalier, Marcellin de Peyras, and retired to Grenoble, where he lived as a villager. Martin Simon is in secret possession of a gold-mine, left him by his father, with the stipulation that he should place it beyond the reach of any private man, on the day it becomes a "source of woe and crime." Rabisson, a travelling tinker, the only person who knows about it, being murdered, Simon is suspected; but Eusebe Noel confesses the crime. Simon then makes the mine over to the king of France, as it had proved the source both "of woe and crime."—E. Stirling, *The Gold Mine*, or *Miller of Grenoble* (1854).

Simonides, benevolent Jew, father of Esther, and friend of Ben Hur.—Lew Wallace, *Ben Hur: a Tale of the Christ* (1880).

Simon Pure, a young quaker from Pennsylvania, on a visit to Obadiah Prim (a Bristol Quaker, and one of the guardians of Anne Lovely, the heiress). Colonel Feignwell personated Simon Pure, and obtained Obadiah's consent to marry his ward. When the real Simon Pure presented himself, the colonel denounced him as an impostor; but after he had obtained the guardian's signature, he confessed the trick, and showed how he had obtained the consent of the other three guardians.—Mrs. Centlivre, *A Bold Stroke for a Wife* (1717).

*** This name has become a household word for "the real man," the *ipsissimus ego.*

Si'monie or **Si'mony**, the friar, in the beast-epic of *Reynard the Fox* (1498). So called from Simon Magus (*Acts.* viii. 9–24.)

Simony (*Dr.*), in Foote's farce, called *The Cozeners*, was meant for Dr. Dodd.

Sim'org, a bird "which hath seen the world thrice destroyed." It is found in Kâf, but as Hafiz says, "searching for the simorg is like searching for the philosopher's stone." This does not agree with Beckford's account. (See Simurgh.)

In Kâf the simorg hath its dwelling-place,
The all-knowing bird of ages, who hath seen
The world with all its children thrice destroyed.
Southey, *Thalaba, the Destroyer*, viii. 19 (1797).

Simpcox (*Saunder*), a lame man, who asserted he was born blind, and to whom St. Alban said, "Come, offer at my shrine, and I will help thee." Being brought before Humphrey, duke of Gloucester, the lord protector, he was asked how he became lame; and Simpcox replied he fell from a tree which he had climbed to gather plums for his wife. The duke then asked if his sight had been restored? "Yes," said the man; and, being shown divers colors, could readily distinguish between red, blue, brown, and so on. The duke told the rascal that a *blind* man does not climb trees to gather their fruits; and one born blind might, if his sight were restored, know that one color differed from another, but could not possibly know which was which. He then placed a stool before him and ordered the constables to whip him till he jumped over it; whereupon the lame man jumped over it, and ran off as fast as his legs could carry him. Sir Thomas More tells this story, and Shakespeare introduces it in 2 *Henry VI.* act ii. sc. 1 (1591).

Simple, the servant of Slender (cousin

of Justice Shallow).—Shakespeare, *The Merry Wives of Windsor* (1596).

Simple (*The*), Charles III. of France (879, 893–929).

Simple (*Peter*), the hero and title of a novel by Captain Marryat (1833).

Simple Simon, a man more sinned against than sinning, whose misfortunes arose from his wife Margery's cruelty, which began the very morning of their marriage.

We do not know whether it is necessary to seek for a Teutonic or Northern original for this once popular book.—*Quarterly Review.*

Simpson (*Tam*), the drunken barber. —Sir W. Scott, *St. Ronan's Well* (time, George III.).

Simson (*Jean*), an old woman at Middlemas village.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Simurgh, a fabulous Eastern bird, endowed with reason and knowing all languages. It had seen the great cycle of 7000 years twelve times, and, during that period, it declared it had seen the earth wholly without inhabitant seven times.—W. Beckford, *Vathek* (notes, 1784). This does not agree with Southey's account. (See Simorg.)

Sin, twin-keeper, with Death, of Hellgate. She sprang, full-grown, from the head of Satan.

> Woman to the waist, and fair,
> But ending foul in many a scaly fold
> Voluminous and vast, a serpent armed
> With mortal sting.
> Milton, *Paradise Lost*, ii. (1665).

Sin'adone (*The lady of*), metamorphosed by enchantment into a serpent. Sir Lybius (one of Arthur's knights) slew the enchantress, and the serpent, coiling about his neck, kissed him; whereupon the spell was broken, the serpent became a lovely princess, and Sir Lybius made her his wife.—*Libeaux* (a romance).

Sindbad, a merchant of Bagdad, who acquired great wealth by merchandise. He went seven voyages, which he related to a poor, discontented porter named Hindbad, to show him that wealth must be obtained by enterprise and personal exertion.

First Voyage. Being becalmed in the Indian Ocean, he and some others of the crew visited what they supposed to be an island, but which was in reality a huge whale asleep. They lighted a fire on the whale, and the heat woke the creature, which instantly dived under water. Sindbad was picked up by some merchants, and in due time returned home.

Second Voyage. Sindbad was left, during sleep, on a desert island, and discovered a roc's egg, "fifty paces in circumference." He fastened himself to the claw of the bird, and was deposited in the valley of diamonds. Next day some merchants came to the top of the crags, and threw into the valley huge joints of raw meat, to which the diamonds stuck, and when the eagles picked up the meat, the merchants scared them from their nests, and carried off the diamonds. Sindbad fastened himself to a piece of meat, was carried by an eagle to its nest, and, being rescued by the merchants, returned home laden with diamonds.

Third Voyage is the encounter with the Cyclops. (See Ulysses and Polyphemos, where the account is given in detail.)

Fourth Voyage. Sindbad married a lady of rank in a strange island on which he

was cast; and when his wife died he was buried alive with the dead body, according to the custom of the land. He made his way out of the catacomb, and returned to Bagdad greatly enriched by valuables rifled from the dead bodies.

Fifth Voyage. The ship in which he sailed was dashed to pieces by huge stones let down from the talons of two angry rocs. Sindbad swam to a desert island, where he threw stones at the monkeys, and the monkeys threw back cocoa-nuts. On this island Sindbad encountered and killed the Old Man of the Sea.

Sixth Voyage. Sindbad visited the island of Serendib (or Ceylon), and climbed to the top of the mountain "where Adam was placed on his expulsion from paradise."

Seventh Voyage. He was attacked by corsairs, sold to slavery, and employed in shooting elephants from a tree. He discovered a tract of hill country completely covered with elephants' tusks, communicated his discovery to his master, obtained his liberty, and returned home.—*Arabian Nights* ("Sindbad the Sailor").

Sindbad, Ulysses, and the Cyclops. (See Ulysses and Polyphemos.)

Sin'el, thane of Glamis, and father of Macbeth. He married the younger daughter of Malcolm II. of Scotland.

Sinfire, brilliant, seductive, and wicked heroine of Julian Hawthorne's novel of the same name.

Sing (*Sadha*), the mourner of the desert.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Sing de Racine (*Le*), Campistron, the French dramatic poet (1656–1723).

Singing Apple (*The*), in the deserts of Libya. This apple resembled a ruby crowned with a huge diamond, and had the gift of imparting wit to those who only smelt of it. Prince Cherry obtained it for Fairstar. (See Singing Tree.)

The singing apple is as great an embellisher of wit as the dancing water is of beauty. Would you appear in public as a poet or prose writer, a wit or a philosopher, you only need smell it, and you are possessed at once of these rare gifts of genius.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Fairstar," 1682).

Singing Tree (*The*), a tree, every leaf of which was a mouth, and all the leaves sang together in harmonious concert.—*Arabian Nights* ("The Two Sisters," the last story).

*** In the tale of *Cherry and Fairstar*, "the singing tree" is called "the singing apple" (*q.v.*).

Single-Speech Hamilton, William Gerard Hamilton, statesman (1729–1796). His first speech was delivered November 13, 1775, and his eloquence threw into the shade every orator except Pitt himself.

It was supposed that he had exhausted himself in that one speech, and had become physically incapable of making a second; so that afterwards, when he really did make a second, everybody was naturally disgusted, and most people dropped his acquaintance.—De Quincey (1786–1859).

Singleton (*Captain*), the hero of a novel by D. Defoe, called *The Adventures of Captain Singleton.*

Singular Doctor (*The*), William Occam, *Doctor Singularis et Invincibilis* (1276–1347).

*** The "Occam razor" was *entia non*

sunt multiplicanda, "entities are not to be unnecessarily multiplied." In other words, elements, genera, and first principles are very few in number.

Sinner Saved (*A*). Cyra, daughter of Proterĭus of Cappadōcia, was on the point of taking the veil among Emmelia's sisterhood, and just before the day of renunciation, Elĕēmon, her father's freed slave, who loved her, sold himself to the devil, on condition of obtaining her for his wife. He signed the bond with a drop of his heart's blood, and carried about with him a little red spot on his breast, as a perpetual reminder of the compact. The devil now sent a dream to Cyra, and another to her father, which caused them to change their plans; and on the very day that Cyra was to have taken the veil, she was given by St. Basil in marriage to Eleemon, with whom she lived happily for many years, and had a large family. One night, while her husband was asleep, Cyra saw the blood-red spot; she knew what it meant, and next day Eleemon told her the whole story. Cyra now bestirred herself to annul the compact, and went with her husband to St. Basil, to whom a free and full confession was made. Eleemon was shut up for a night in a cell, and Satan would have carried him off, but he clung to the foot of a crucifix. Next day Satan met St. Basil in the cathedral, and demanded his bond. St. Basil assured him the bond was illegal and invalid. The devil was foiled, the red mark vanished from the skin of Eleemon, a sinner was saved, and St. Basil came off victorious.—Amphilochius, *Life of St. Basil.* (See Rosweyde, *Vitæ Patrum*, 156–8.)

*** Southey has converted this legend into a ballad of nine lays (1829).

Sinon, the crafty Greek, who persuaded the Trojans to drag the Wooden Horse into their city.—Virgil, *Æneid*, ii.

Dantê, in his *Inferno*, places Sinon, with Potiphar's wife, Nimrod, and the rebellious giants, in the tenth pit of Malêbolgê.

Sin Saxon. Sprightly, sparkling personage, who appears, first as a saucy girl, then, as a vivacious young matron, in several of A. D. T. Whitney's books. She marries Frank Sherman.—A. D. T. Whitney, *Leslie Goldthwaite* and *The Other Girls.*

Sintram, the Greek hero of the German romance, *Sintram and His Companions*, by Baron Lamotte Fouqué.

Sintram's Sword, Welsung.

Sio'na, a seraph, to whom was committed the charge of Bartholomew, the apostle. — Klopstock, *The Messiah*, iii. (1748).

Siph'a, the guardian angel of Andrew, the brother of Simon Peter.—Klopstock, *The Messiah*, iii. (1748).

Si'phax, a soldier, in love with Princess Calis, sister of Astorax, king of Paphos. The princess is in love with Polydore, the brother of General Memnon, ("the mad brother").—Beaumont and Fletcher, *The Mad Lover* (1617).

Sir Oracle, a dictatorial prig; a dogmatic pedant.

> I am Sir Oracle,
> And when I ope my lips, let no dog bark.
> Shakespeare, *Merchant of Venice*, act i. sc. 1 (1598).

Sirens, three sea-nymphs, whose usual abode was a small island near Cape Pelōrus, in Sicily. They enticed sailors ashore by their melodious singing, and

then killed them. Their names are Parthenŏpê, Ligeia, and Leucothĕa.—*Greek Fable.*

Sirloin of Beef. James I., on his return from a hunting excursion, so much enjoyed his dinner, consisting of a loin of roast beef, that he laid his sword across it, and dubbed it Sir Loin. At Chingford, in Essex, is a place called "Friday Hill House," in one of the rooms of which is an oak table with a brass plate let into it, inscribed with the following words:—"ALL LOVERS OF ROAST BEEF WILL LIKE TO KNOW THAT ON THIS TABLE A LOIN WAS KNIGHTED BY KING JAMES THE FIRST ON HIS RETURN FROM HUNTING IN EPPING FOREST."

Knighting the loin of beef is also ascribed to Charles II.

Our second Charles, of fame facete,
On loin of beef did dine;
He held his sword, pleased, o'er the meat.
"Arise, thou famed Sir Loin."
Ballad of the New Sir John Barleycorn.

Sister Anne, sister of Fatĭma (the seventh and last wife of Bluebeard). Fatima, being condemned to death by her tyrannical husband, requested sister Anne to ascend to the highest tower of the castle to watch for her brothers, who were momentarily expected. Bluebeard kept roaring below stairs for Fatima to be quick; Fatima was constantly calling out from her chamber, "Sister Anne, do you see them coming?" and sister Anne was on the watch-tower, mistaking every cloud of dust for the mounted brothers. They arrived at last, rescued Fatima, and put Bluebeard to death.—Charles Perrault, *Contes* ("La Barbe Bleue," 1697).

This is a Scandinavian tale taken from the *Folks Sagas.*

Sis'yphos, in Latin **Sisyphus,** a king of Corinth, noted for his avarice and fraud. He was punished in the infernal regions by having to roll uphill a huge stone, which always rolled down again as soon as it reached the top. Sisyphos is a type of avarice, never satisfied. The avaricious man reaches the summit of his ambition, and no sooner does he so than he finds the object of his desire as far off as ever.

With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone;
The huge round stone, returning with a bound,
Thunders impetuous down, and smokes along the ground.
Homer, *Odyssey*, xi. [Pope's trans.].

Sisyphus, in the Milesian tales, was doomed to die, but when Death came to him, the wily fellow contrived to fasten the unwelcome messenger in a chair, and then feasted him till old Spare-ribs grew as fat as a prize pig. In time, Pluto released Death, and Sisyphus was caught, but prayed that he might speak to his wife before he went to Hadês. The prayer was granted, and Sisyphus told his wife not to bury him, for though she might think him dead, he would not be really so. When he got to the infernal regions, he made the ghosts so merry with his jokes, that Pluto reproved him, and Sisyphus pleaded that, as he had not been buried, Pluto had no jurisdiction over him, nor could he even be ferried across the Styx. He then obtained leave to return to earth, that he might persuade his wife to bury him. Now, the wily old king had previously bribed Hermês, when he took him to Hadês, to induce Zeus to grant him life, provided he returned to earth again in the body; when, therefore, he did return, he demanded of Hermês the fulfilment of his promise, and Hermês induced Zeus to bestow on him life. Sisyphus was now allowed to return to earth, with a promise that he should never die again, till he him-

self implored for death. So he lived, and lived till he was weary of living, and when he went to Hadês the second time, he was allotted, by way of punishment, the task of rolling a huge stone to the top of a mountain. Orpheus (2 *syl.*), asked him how he could endure so ceaseless and vain an employment, and Sisyphus replied that he hoped ultimately to accomplish the task. "Never," exclaimed Orpheus; "it can never be done!" "Well, then," said Sisyphus, "mine is at worst but everlasting hope."—Lord Lytton, *Tales of Miletus*, ii.

Sitoph'agus ("*the wheat-eater*"), one of the mouse princes, who being wounded in the battle, crept into a ditch to avoid further injury or danger.

The lame Sitophagus, oppressed with pain,
Creeps from the desperate dangers of the plain;
And where the ditches rising weeds supply . . .
There lurks the silent mouse relieved of heat,
And, safe embowered, avoids the chance of fate.
Parnell, *Battle of the Frogs and Mice*, iii. (about 1712).

The last two lines might be amended thus:

There lurks the trembling mouse with bated breath,
And, hid from sight, avoids his instant death.

Siward [*Se.'ward*], the earl of Northumberland, and general of the English forces, acting against Macbeth.—Shakespeare, *Macbeth* (1606).

Six Chronicles (*The*). Dr. Giles compiled and edited six Old English Chronicles for Bohn's series in 1848. They are: Ethelwerd's *Chronicle*, Asser's *Life of Alfred*, Geoffrey of Monmouth's *British History*, *Gildas the Wise*, Nennius's *History of the Britons*, and Richard of Cirencester *On the Ancient State of Britain*. The last three were edited in 1757, by Professor Bertram, in his *Scriptores Tres*, but great doubt exists as to the genuineness of the chronicles contained in Dr. Bertram's compilation. (See THREE WRITERS.)

Sixteen-String-Jack, John Rann, a highwayman. He was a great fop, and wore sixteen tags to his breeches, eight at each knee (hanged 1774).

Dr. Johnson said that Gray's poetry towered above the ordinary run of verse, as Sixteen-String-Jack above the ordinary foot-pad.—Boswell, *Life of Johnson* (1791).

Skeffington, author of *Sleeping Beauty, Maids and Bachelors*, etc.

And sure *great* Skeffington must claim our praise
For skirtless coats, and skeletons of plays.
Byron, *English Bards and Scotch Reviewers* (1809).

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